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HISTORY OF SCULPTU

FROM THE

EARLIEST AGES TO THE PRESENT TIME.

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BY

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TRANSLATED BY F. E. BUNNETT.

WITH NUMEROUS ILLUSTRATIONS.

IN TWO VOLUMES.

VOL. II.

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LONDON:
SMITH, ELDER, AND CO., 15, WATERLOO PLACE.
1872.

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FOURTH BOOK.

SCULPTURE OF THE MIDDLE AGES

(CONTINUED).

THIRD CHAPTER.

NORTHERN SCULPTURE OF THE EARLY GOTHIC EPOCH.

FROM 1200 — 1300.

Intellectual Movement.

As early as the end of the twelfth century we may trace the commencement of a change in the whole life of the Western nations. The age of the Crusades, now progressing towards its end, had thoroughly affected the condition of nations as well as of individuals. The range of views was extended, men were made familiar with the peculiarities of foreign national character, they had the worldly-wisdom of the East, and had greatly developed a capacity for a keener perception of natural and human life. Side by side with the march of crusading armies, in which chivalry found its ideal probation, commerce made a path of its own, and, with its advancing steps, a strong citizen feeling was developed, which strove after freedom and independence. Hitherto the Western nations were to be compared with children, trained in severe monastic discipline; sometimes shyly submissive, and again in proud defiance overstepping the barriers; sometimes humbly pursuing acquired arts and sciences, and at others seeking awkwardly to find expression for their own unformed and natural feelings. But the period of the great national movements, during the Crusades, had rapidly ripened all that had been hitherto immature, and with the beginning of the thirteenth century, just as spring appears in a night, there burst forth with one brilliant effort, in a thousand shoots, all that had been ripening in secret; and, after a long and chilly wintry night, there broke forth the spring-time of the Western nations.

Poetry.

This spring also appears accompanied with a whole choir of bards. For everywhere, casting off the barbarous monkish Latin, the national languages which had lived in the hearts of the people worked out their way, and now, animated by a new breath of feeling, they became aware of their own beauty, power, and richness of melody. All the legendary treasures of heathen antiquity and Christian tradition that had lived in the people, were now appropriated by the poets, and were given forth

in artistic verse and musical rhyme. The Provençal knights began the work, and those of Northern France followed in their track; but it was in the hearts of German bards that the old material first received a deeper life and a new feeling. The short period of the first two decades of the thirteenth century embraces the wondrous splendour of that prime of national poetry which never appeared again in similar richness till six centuries later. Hartmann of Aue knew how to veil even the ugly matter of grotesque legends in the flexible form of his tender verse; Walther von der Vogelweid, with many other bards, breathed forth his heartfelt songs as the nightingale of the young spring of poetry, side by side with the profound thought and the moral earnestness of Wolfram, who produced, in his *Parzival*, a work of wonderful mystic import; Meister Gottfried of Strasburg celebrated in his brilliant verses the power of passion, as in the storm of excited feeling it overflows every barrier. What a wealth of melody did these bards bring forth! All that touches the human heart, whether joy or sorrow, is breathed to us in their poems. How strangely does this sparkling eloquence of youthful poetry contrast with the mute, laconic, and even awkward and faltering utterance of an earlier period! And at the same time the old national heroic legends awoke to new life, reaching a grand climax in the poem of the *Nibelungen*, and even finding expression for naïve popular humour in the old animal epos of *Reinecke Fuchs*.

All, therefore, that Christianity had with effort repressed for nearly five hundred years, namely, the old Teutonic natural feeling and delight in the mighty legends of antiquity, now began uncontrollably to rise again, and acquired a new life through poetry. But one thing was irrecoverably lost, and that was the original connection of religious doctrine with national legend and with an innate appreciation of nature. The Christian religion had rejected that central point from which the sages had drawn their fuller and deeper life, and had implanted in the breast of the Northern races a new heart, as it were, in the place of the old one. When, therefore, the legends of antiquity again made their way into poetry, they had lost their original feeling, and were often obliged with effort and constraint to adapt themselves to the Christian views that had, meanwhile, become predominant. Hence it was that the German nation could never produce a national epos like the *Iliad* and *Odyssey;* hence, moreover, it was that poets did not write for the whole people, but only for a chosen circle, and for courtly-trained knights. And hence the whole poetry of the period bears an artificial stamp, which only too speedily degenerated into an affected and conventional character.

Architecture.

A similar brilliant advance was also manifested by architecture. North-eastern France, which at that time successfully struggled to take the lead in general civilization, produced in the

new Gothic style a creation in which boldness of construction and acuteness of calculation were blended with brilliant magnificence and with a noble expression of enthusiastic feeling. At this conjuncture architecture passed completely into the hands of the laity. But the chivalric spirit of the epoch animated their imagination, and increased spiritual life and higher religious sentiment imparted to their works a breath of deeper feeling. All this, however, could only be expressed by a richer application and a higher development of the plastic art. Hence we see in the portals and porches, and in other places also, such as the galleries of the façades, the baldachins of the buttresses, and the walls of the choir-screens, how architecture eagerly endeavoured to pass from its former scantiness to broader arrangements, and to prepare a freer scope for the sister art. Architecture and sculpture, pursued by the same artists, now again exhibit a lively co-operation and alternation, such as had never been seen since the prime of Greek art. For not in planless confusion, but with well-devised arrangement, plastic art spread her creations over the surface of architecture. Thus a freer position was secured for the works of sculpture; thus feeling was allowed opportunity of pervading the figures and of placing them in natural attitudes. It is soon evident that artists are moved by utterly different influences to the masters of the earlier period. They look upon life with an unbiassed eye, and endeavour to conceive it naïvely and freshly; they make their studies after nature, and even after the antique, it is true, for the most part, more from remembrance than from direct contemplation; they are susceptible of the expression of feeling, mirrored in the varying movements of the countenance. All this they know how to grasp faithfully, and to portray with life; and if, at the same time, a certain expression of constraint is frequently to be perceived, it has the charm of youthful bashfulness, and no longer bears the impress of childish rudeness.

Sculpture.

Villard of Honnecourt.

The most complete picture of an artist of the thirteenth century is afforded us by the sketch-book of Villard of Honnecourt, which is to be seen in the Library at Paris, and which has recently been published in an admirable manner. It gives us a surprising insight into the versatility of effort and the variety of interests which stimulated the artists of that day.* Villard was chiefly an architect, and as such he not merely designed buildings of a considerable size in his native city, but he was even summoned to Hungary, where he resided for some time. His sketch-book contains the working of difficult technical problems and information as to the rules of mechanics and construction, and exhibits the author throughout as an

* *Album de Villard de Honnecourt, Manuscrit publié en fac-simile par Lassus, mis au jour par* ALFRED DARCEL. Paris, 1858. 4°.

acute and thoughtful artist. At the same time, in competition with other masters, he attempts sketches of new and peculiar ground-plans, gives indications of the manner in which he thinks certain problems relating to the execution of the churches on the point of construction may be solved, and studies on his travels the monuments which especially please him. The manner in which he subjoins sketches of these seems to imply that he was accustomed to make his drawings from the monuments themselves as well as afterwards from memory. But no less interest does he evince in works of sculpture and painting. His book is rich in various designs of this kind, which he makes partly from existing works of art and partly from his own invention. Frequently we imagine we can recognize the sketch of a glass-painting, or a miniature, or a wall-painting, or even of a statue. The Apostles, Christ blessing, the figure of the Church Triumphant, the figures of the Wheel of Fortune; then again, a Crucifix, an excellent composition of the Descent from the Cross, an animated representation of the martyrdom of St. Cosmas and St. Damianus, a touching sketch of Christ in His Agony on the Mount of Olives, and many similar scenes, are simply and unpretendingly delineated by the old master with bold touches and life-like feeling on his parchment book. It is a characteristic trait that the heads, after the fashion of earlier art, are tolerably indifferent to him, and that he gives himself no trouble to impart to the features either beauty or depth of expression. On the other hand, the attitudes are speaking in the highest degree, and the gestures are frequently strikingly powerful, and, at the same time, full of grace and majesty. The whole age, however, stands high in the art of richly arranging the drapery and allowing the figure and movements to appear in the noble fall of the folds. And this rests on no vague feeling on the subject, but on a life-like understanding of the human figure. Occasionally (Pl. 21 and 42) he gives representations of nude human figures, sketched without grace, it is true, and even without deeper knowledge of anatomy, but testifying to acute observation of nature and accurate attention to the living model. That he faithfully portrayed the most different animals—such as bears, swans, grasshoppers, cats, flies, dragon-flies, crabs, hares, and wild bears—may not be so material; but that he occasionally (as in Pl. 46 and 47, and elsewhere) represented the lion with special care, and twice expressly certifies that it was drawn from life,* proves how much importance he placed on the fact, and evidences that at that time drawing from nature was regarded as something unusual and in nowise as a matter of course. The fact that the eager artist describes with naïve detail all that he has heard of the taming of the lion, allows us to infer that he pursued his study in a menagerie. And

* "Et bien sacies (sachez) que cil lions fu contrefait al vif."

as a porcupine there strikes him as a rarity, he portrays one on the same sheet as a companion to the lion. He bestows attention also on antique monuments when he meets with them. Thus on Pl. 10 he gives the sketch of an antique tomb, which he considers to be the grave of a Saracen; here also he does not omit to mention that he has seen it himself.* Further on (Pl. 57) we find the sketch of a youth attired in a chlamys, indicating a study from an antique statue of Hermes. He has also filled two sheets (Pl. 51 and 52) with contests between men and lions, the original of which may be found in an antique Mosaic.

Rules for Figure-drawing.

But still more important is Villard's book on account of several plates which he expressly designates as directions for figure-drawing (Pl. 34-37). He proceeds on a plan generally in use among his contemporaries, and endeavours by drawing geometric figures —especially triangles—to facilitate the delineation of the human form to the architecturally-trained artist.† This appears to us, indeed, a tolerably arbitrary proceeding, but it shows us plainly why the numerous statues of this period stand so securely and rest so firmly on their centre of gravity, and, above all, why in their attitudes, in spite of their often strongly bent position, such rhythm and equilibrium prevail. For we find here a varied application of that law of sculpture which the Italians call "contraposto," and which, subsequently, as is well known, plays such an important part in plastic art. It is charming to see with what certainty Villard proceeds in his sketches and how skilfully he applies his system to the most different groups. Conscious of his versatile art, he is not deterred by the most difficult positions; at one time portraying a lion from a front view, and at another (Pl. 45) representing a knight mounting a horse, so placed that the horse is seen in a front view. His book throughout contains a series of genre scenes, which could not be conceived with greater truthfulness to life. Thus we see a pair of dice-players, wrestling-scenes, jugglers variously engaged, knights and ladies in social intercourse, and others. Once he indicates how the height of a tower is to be ascertained by gauging, and, on a small scale by the side, he introduces the gauger himself.

Outward Life.

From this one example we see how versatile and aspiring were the artists of that day, and what fresh susceptibility they possessed for everything around them. But the life that surrounded them was also calculated to inspire an artistic eye. It had become more graceful and tractable; manners had grown softer; and value was

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* "De tel manière fu li sepouture d'un Sarrazin que io vi une fois."

† "Ci commence li force des trais des portraiture si con li ars de iometrie les enseigne por legierement ovrer."

attached to beauty of exterior and knightly demeanour. The dress of the ecclesiastics and laity still adhered to the characteristics of the antique, allowing the figure to be distinctly seen, and to have free play for noble action; but the barbarous splendour of Byzantine attire, overloaded with embroidery and jewels, had vanished, and only appeared occasionally in instances of ecclesiastical splendour. On the other hand, we see the knightly costume, flowing in long and beautiful lines, indicating a soft and flexible material; a full lower garment, similar in style for both sexes, confined by a girdle over the hips, with long and somewhat close sleeves, and a wide mantle-like upper garment, fastened by a clasp on the neck or shoulder or in antique fashion, thrown over the arm and shoulder, sometimes freely, and at others more closely fitting, and displaying in the rich play of the folds every movement of the figure. Nearly as all this is allied to the antique, still a new spirit is evident throughout, breathing forth youthful grace in every attitude and gesture, and even in the heads themselves.

Polychromy.

In order fully to appreciate the plastic art of this epoch, a glimpse at its painting is also necessary. To understand the importance of this art we must bear in mind that the architecture of the Middle Ages made use of polychromy in the most comprehensive manner. In the early Christian epoch, and among the Byzantines, the whole interior of the churches was covered with gay marble panelling, and with mosaics, chiefly on a gold ground. The Romanesque style did not, it is true, inherit the costly material, but it preserved a taste for the many-tinted decoration of interiors. It sought to arrive at a similar effect by means of its wall-paintings, its tapestries, and the splendid draperies of its altars; and to these it added the ornament of radiant glass-paintings. When plastic art modestly began to take part in the decoration of interiors, its works also were strongly coloured, in order to harmonize fully with the rest. All this, however, acquired new importance in the Gothic epoch. The more closely sculpture and architecture now combined to produce a common effect, the more was the former obliged to submit to the polychromatic laws of its mistress. Thus we find that not merely richly-designed gold ornament, broken by lustrous red and deep blue, covered the drapery, but that even the nude parts, such as the hands and faces, were delicately and naturally coloured. Far removed from coarse naturalistic effect, this rosy glow brightened the youthful smile of the features, and increased the expression of feeling; and the colouring, on the whole, concealed the plastic deficiencies of the style, and placed it in greater affinity with painting. This polychromy was especially employed for the plastic works of the interior. Where, however, the interior was merged, as it were, with the exterior, and the plastic ornament was intended to express the signification of the whole, the same

polychromatic decoration constantly appears on the rich sculptures of the portals, as we have seen the case in a former epoch at Bourges. To protect this, porches were introduced, and these likewise were covered with rich plastic ornament.

Purport.

With these increased means at his disposal, the artist had a no less richly-developed range of ideas to express. All that scholastics, with their profound penetration of the doctrine of salvation, brought forward as a grand dogmatic fabric, all that dramatic art in the mystery plays, had borrowed from the church, and had presented to the people, all this was now chiselled on the porches and portals of cathedrals. The central point was generally formed by the story of Redemption, which was preceded by a corresponding representation of the Fall of Man. Scenes from the New Testament were more comprehensively depicted than ever before, and were placed as counterparts to corresponding incidents in the Old Testament. Side by side with Christ and His Apostles and Saints were introduced the expressive figures of Patriarchs and Prophets. The Adoration of the Virgin found expression on the side-posts. Not merely her life and glorification, but her relation to the work of redemption, formed the fundamental idea throughout, and this was rendered typically distinct by figures and scenes from the Old Testament. In a more subordinate position on other side portals, appeared the history of the specially honoured patron saints of the city, or monastery. To these were added representations of natural and intellectual life; the course of the year, and its productions; the arts and sciences; and even the amusements of men, so that everything was placed in direct relation to the fundamental idea, that in everything "the works of the Lord" were to be set forth. Thus these grand symbolical and historical series exhibit the sum of the belief and knowledge of the period.

Lastly, *humour* also found admittance, at first as before in various original figures on consoles and capitals, and subsequently principally on water-pipes and the spouts of gutters, which were fashioned as fantastic dragons, as animals and monsters, as curious caricatures and wonderful human figures, often in ridiculous positions and grimaces. The vivid imagination which was innate in the northern races, and which at this period even found its way into the religious mysteries in coarse and occasionally obscene jests, sought and found expression in these wild creations.

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I. France.

In the North-Eastern Provinces of France we can perceive the first appearance of this style with the beginning of the thirteenth century. There is no longer any trace of the ascetically severe and constrained style which prevailed there at the end of the last century. The full and vigorous figures, with their free and bold attitude and various drapery, form in every respect a striking contrast to the earlier works. While in these, awkwardness of bearing, and an expression of monastic constraint, seem the ideal of the sculptor, the masters of the new epoch boldly and gladly turned their gaze upon the rich life that surrounded them with its varying beauty, and just as in architectural ornament the conventional leafwork of the Romanesque epoch borrowed as it was from the antique acanthus, now gave place to the free imitations of the foliage and flowers which spring calls forth in our native woods and meadows; so also in independent plastic ornament the awakened love of nature declared itself. Thus the cathedrals of this period are in their utmost detail a faithful expression of the free citizen life which produced these grand monuments.

Laon. The earliest evidences of this new style we find in the Cathedral at Laon. These are the statuettes in the archivolts of the main portal of the façade, which was executed about the year 1210. Coarse and bold, and free in attitude, they are strikingly distinguished from all earlier works. The first more important monu-

Paris. ment of the style is, however, the portal ornament of the façade of Notre Dame at Paris, executed about the year 1215.. In the first place the older south portal (cf. vol. i. 393) seems to have been enlarged, and to have been adapted to the new circumstances. In the tympanum there are two adoring angels above, and below, in a strip of relief, the history of St. Anna is added, while on the central pillar there is a statue of St. Marcellus, which is evidently adapted to the constrained and narrow-shouldered style of the earlier works. The north portal, dedicated to the Virgin, contains on the central pillar, beneath a still clumsy baldachin, the slender and graceful figure of the Madonna; in the arched compartment there are seated statues of the Prophets, in broad and coarse proportions, and above them appears the death and crowning of the Virgin. An abundance of smaller sculptures are introduced on the side walls and in the archivolts. The main portal exhibits the noble figure of Christ on the central pillar; corresponding with it on the walls are the Apostles, and in the arched compartments we find the Last Judgment (Fig. 217). Besides numerous smaller figures of saints and angels, there are here, as in all the larger sculptured cycles of the time, representations of the

Zodiac, and not merely as usual, the employments of men in the different months, but their pleasures also. To these, lastly, are added statues of the Virtues with the animals belonging to them, according to the symbolism of the Middle Ages, and, corresponding with them, delineations of the Vices, suitably characterized in a thoroughly dramatic manner. A splendid colonnade, adorned with a series of royal statues, extends over the three portals along the whole breadth of the façade. Yet these, like the other sculptures of the façade, have been recently so much restored and retouched, after the destruction they experienced in the last century, that we cannot venture upon an opinion with regard to their style.

Fig. 217. Notre Dame at Paris. Main Portal.

Amiens. Somewhat more antique are the sculptures of the façade of the Cathedral of Amiens, executed about 1240. The main portal exhibits on the central pillar the grand figure of Christ, still severe and coarse in style, though dignified; the figure slender and constrained in attitude, the folds of the drapery sharply cut, but excellent in design. He is surrounded by the Apostles, all life-like and characteristic figures. In the tympanum the Resurrection and Last Judgment are depicted in rich and expressive reliefs. The south portal has the statue of the Madonna on the central pillar; the figure is calm, simple, and homely in bearing, the

drapery is arranged with freedom, but still it is devoid of the rich flow of later works, and the head is tolerably stiff and expressionless. The kings and holy women, on each side, are in the same style. In the arched compartment the death, ascension, and crowning of the Virgin, are represented; and in the archivolt her pedigree appears. The central pillar of the north portal bears the simple and unpretending figure of St. Firmin, surrounded by ecclesiastics and deacons. The tympanum displays the legends relating to him, in a broad scene in relief.

That the severer style was retained in Amiens up to the latter part of the thirteenth century, is evidenced by the sculptures in the southern transept of the cathedral, which were executed after 1258. In the Madonna, on the central pillar, we see the noble and slender proportions, the graceful and slightly-inclined bearing, and the flowing drapery of a freer style, though the countenance has the drawn-up lips, the pointed chin, the narrow eyes, and the typical smile with which, at that time, grace and gentleness were usually expressed. Three charming angels are holding the nimbus; other saints and angels, introduced on both sides, exhibit in their drapery, and, still more, in the almost stiff and Eginetan-like smile of the countenances, a trace of the old constraint. The small figures above, especially the Apostles, the reliefs in the tympanum, and the groups on the archivolts, display a distinct and advanced style, so that we can plainly trace the different views of the various artists employed.

Chartres.

Nowhere is the transition from the earlier severe style to that of greater freedom so perceptibly to be traced in its various stages, as in the sculptures of the transept gable in Chartres Cathedral, which, in all probability, were executed before the middle of the century. On the northern, as well as on the southern façade, there are three portals which, with their porches, combine in producing a most grand effect. While at Bourges and Le Mans these porches are treated in a purely architectural manner, the plastic revival of the period has here made the entire building subservient to the art of the chisel, and has broken it up with sculptures.

Southern Transept.

On the central pillar of the main portal, on the south side, there is a grand statue of Christ, holding a book in His left hand, and, with the right hand upraised: on the two side walls there are statues of the Apostles. In the tympanum the Judgment of the World is represented; Christ is enthroned in solemn severity, surrounded by the Virgin and St. John, and by angels with instruments of torture; below is to be seen a procession of the blessed and of the condemned. Saints, angels, and risen forms, are scattered over the archivolts. The style is still thoroughly severe; the figures are constrained and solemn, with an antique arrangement of the

drapery, constantly straight and shallow parallel folds, the heads rude and heavy, the hair hard and stiff. We see that the artists were still dependent on the earlier works of the façade, but, with all their architectural constraint, a new life is evidenced by the speaking variety of the ideas. In the projecting pillars and arches of the deep portico there are small seated figures of kings, old men, and youths; the latter, for the most part, in pairs. Traces of colour are to be perceived on the portal reliefs.

On the right side-portal, eight statues of bishops, and eight ecclesiastics with books and croziers, are introduced in the same severe style. The heads are sharp and somewhat cold from the effort after individual expression. In numerous reliefs in the arched compartment, the legends of a bishop, probably of St. Martin, are depicted. Here also we see art pleasingly struggling after life and truth. In the upper compartment the enthroned figure of Christ again appears. A number of seated figures fill the archivolts. The pillars and arches of the portico are covered with small reliefs, which are even continued on the outer surfaces of the pillars. They contain partly single figures and partly legendary scenes. On the outside six royal figures are placed on baldachins, and evidence a far more advanced style of great nobleness and beauty. The left side portal also contains eight large figures, among them two knights. On the tympanum, above a frieze in relief, there is a standing figure of Christ adored by two kneeling angels. On the outer pillars also there are a number of small representations in relief of an historical and legendary character; here also, on the outside, there are six royal and knightly figures, among them David with a harp (Fig. 218).

Fig. 218.
Chartres. Southern Transept.

Northern Transept.

While, therefore, the entire southern portico is devoted to subjects of an historical and Christian character, culminating in the Last Judgment, the northern takes as its central point the life of the Virgin, to which is affixed a delineation of the anti-Christian period, from the Creation to the Expulsion from Paradise, and a general glimpse of the whole life of Nature. To this, in harmony with the ideas of the Middle Ages, belong the representation of the months, with their accompanying works, the productions of arts, sciences, and trades; and, lastly, a number of Virtues, or

rather of intellectual and moral Qualities. The style of the figures here displays a far more striking variety than those on the southern porch. Some are indolent, with awkward heads and heavy stupid countenances; others, as for instance, the Madonna, are thin, stiff, and column-like, so that traces of the earlier style of the façade sculptures here appear side by side with the first rude attempts of the new style. Others, again, especially the statues of the Virtues,* are just as slender and noble, and exhibit the same freedom of style as the twelve figures of the kings on the outside of the southern portico.

The central pillar of the main portal contains a severe statue of the Madonna and Child, and twelve other figures on both sides, present types from the Old Testament. Thus, for instance, Abraham is represented holding Isaac bound, Melchisedek appears with the cup, Moses with a column and tables of the law, St. John with the Lamb, and Simeon with the Infant Christ on his arm. In the tympanum, the death, burial, and crowning of the Virgin are depicted; and in the archivolts the pedigree of the Virgin is indicated by several seated statuettes of kings and patriarchs. The walls of the portico are here perforated and broken up into clusters of columns, which are supported by the freely-designed and noble statues of the Virtues. On the other hand, the archivolts here are without sculptured ornament. On the left smaller portal there are six statues, among them several female ones. The effort to pass from the severe statuesque conception to freer forms has been successfully achieved in them, and they frequently exhibit great softness and delicate proportions. The reliefs on the tympanum, representing the Birth of Christ and the Adoration of the Kings, are of less importance.

The right side portal likewise contains six large statues, which, in grace and occasionally in freedom and distinct expression of feeling, are among the highest productions of the style. In the tympanum we find different reliefs, among others, angels and devils disputing for a dying man, and in the upper compartment there is again a figure of Christ. Taking all together, the main portals on both façades contain the oldest plastic works, and the sculptures of the north side bear an affinity from their more primitive appearance with the earlier works of the west façade. The greater ornament of the side portals has been gradually added as certainty and practice in the art increased, and the sculptures of the porticos have at length concluded the whole work with masterly finish and brilliant beauty.

Ste. Chapelle at Paris.

We first meet with the style in its complete development in the statues of the Sainte Chapelle at Paris, which was built by Peter of Montereau (1245-1248) by order of Louis IX. In the statues of the Apostles, and in the small figures of angels in the interior,

* Illustration in the *Denkmäler der Kunst.* Pl. 60, A. Fig. 1.

every trace of the rudeness of the earlier style has vanished, and the expression of ecclesiastical dignity is blended with free worldly grace; yet in such a manner, that the latter occasionally triumphs over the former. For here, for the first time, there appeared that fondness of the new style for giving the figures an elastic swing and a lightness of movement, by drawing in one side of the body and allowing the other correspondingly to bend out, thus placing the figures in a bold diagonal position in contrast to the strictly perpendicular lines of the architecture. All this was originally done with naïve feeling and delicate artistic taste, but there lurked within it a germ of theatrical and exaggerated mannerism, which subsequently sprung forth into luxuriant growth.

Notre Dame at Paris.

Among these works we may number the sculptures of the northern transept portal of Notre Dame at Paris, which belong to the concluding part of the century. On the central pillar we here find one of the most beautiful Madonna statues, slender, fine, and graceful, the mantle drawn up in easy folds and fastened under the right arm—a favourite idea in the art of the day, as affording a magnificent display of the drapery; the head has the sweet typical smile. The reliefs in the tympanum exhibit in a simple and attractive style the history of the Madonna in a continuous series, and are ingenious and pleasing. The angel statuettes in the archivolts are extremely charming; they are excellently placed and display much variety of action.

Rheims Façade.

The new style, however, displays its highest beauty and splendour in the façade of Rheims Cathedral, the rich ornament of which belongs to the concluding decades of the century. Not merely are the three mighty portals covered with plastic figures, but the surfaces of the buttresses, the projection above the portals, and the space over the great wheel window in the central aisle are adorned with reliefs, and the baldachin of the splendid gallery crowning the whole, and also the buttresses are ornamented with statues, so that architecture here appears almost lost in the most magnificent sculpture. All the dignity and grace of the style here reaches a truly classical expression. Nevertheless, even here, in one of the master-works of the period, we perceive great variety in the mode of treatment. There are heavy, short statues, with clumsy heads of the most stupid expression, similar to the earlier works at Chartres; others are of the most elegant beauty, full of nobleness and tender grace, slender in proportion, and with their drapery falling in splendid folds; the movements charmingly free, and the heads full of smiling loveliness and mild sublime dignity; others, again, are exaggeratedly tall, awkward in their proportions, with small grinning and distorted heads and affected attitudes. If in these we perceive the exaggerated mannerism with which insipid workers

endeavoured to imitate the style of their better contemporaries, the more clumsy statues appear as works of artists who had remained behind in the advance of the art, and had not been able fully to extricate themselves from the typical stiffness of the earlier period. It is a matter of course, however, that, with the immense mass of sculptures demanded by the time, the most different artistic powers must have been employed. Yet beauty and successful effort appear to predominate.

Fig. 219. From the West Portal at Rheims.

The arrangement itself is of the utmost grandeur. The whole surfaces of the three portals and of the buttresses that surround them, are treated as an unbroken gallery of statues more than life size, amounting in all to four-and-thirty. On the central pillar of the main portal is the Madonna, who has here been accorded the first place, while at Paris and Amiens she was obliged to be satisfied with a side portal (Fig. 219 on the right). This figure does not belong to the best works of the period, the proportions being too slender, and in the countenance the effort after grace has led to a vacant smile and somewhat pinched features. The drapery, although good in the main idea, is somewhat too ingeniously and affectedly arranged. On the other hand, the other statues of the principal portal are for the most part of great beauty. The artist has adopted an excellent expedient for giving

them higher life and greater variety of mutual relation, for scarcely one of them is standing alone, but they are all combined in groups, in which may be recognized the Annunciation, the Circumcision, and other incidents from the life of the Virgin. The manner in which the figures are turned towards each other has something in it of the graceful action which accompanies the confidential intercourse of intimate persons. The refined habits of worldly society are mirrored in these groups, just as they are subsequently in the so-called Sante Conversazioni of Italian painting. Thus, in the Annunciation, the angel is turning with extreme grace to the Virgin; the venerable figure of the high priest is stretching out his arms with gentle kindliness towards the Infant Christ, to receive him for circumcision, while the two assisting personages (Fig. 219) are bending forwards with an air of attention. Side by side with all this splendour of drapery, others again produce an effect from the homely simplicity of the grand folds with which the garment falls. (Two female figures were renewed in the Renaissance period.)

South Portal. At the south portal the southern row exhibits heavy, awkward figures with large heads, though even these display throughout an effort after life and action. We see Abraham with Isaac kneeling before the altar, Moses with the Tables of the Law, St. John with the Lamb, Simeon with the Infant Christ, and two other saints. On the other hand, the northern row of the same portal, consisting of bishops and kings, is among the most beautiful and perfect works of the whole cathedral; the attitudes are easy and free, the drapery is treated with distinctness, and is excellent in its variety of character; the heads alone are at times somewhat hard, sharp, and poor.

North Portal. The most uniform in treatment are the figures of the north portal. We here see a figure of the greatest youthful grace, holding in his right hand a book, and with the left raising the mantle and pressing it against his bosom, so that the folds fall grandly and flowingly down to the feet; also a St. Stephen, whose deacon's attire, in its simple treatment, no less beautifully reveals the modesty of his whole bearing. Two angels are extremely charming, who are nodding confidingly to a simple and noble-looking saint standing between them. All these works breathe the utmost perfection of style. Boundless, however, is the abundance of plastic ornament, which is everywhere introduced on the walls and on the archivolts in graceful reliefs, small figures, and groups, all containing a world of naïve beauty and life.

Tympanum. On the three great tympanum above the portals and the two outer buttresses we see in the centre the Crowning of the Virgin; on the left the Crucifixion; and on the right Christ enthroned and surrounded by angels with instruments of torture; and lastly, on the two outermost compartments, the Annunciation is depicted;

all are full of life and energy, and admirably arranged within the space allotted.

North Transept.

No less rich is the decoration of the two great portals on the northern façade of the transept. On the central pillar of the main portal, St. Remigius occupies the chief place. He is represented as venerable and grave, with a somewhat large head, in which, by various points of realistic detail—as, for example, the wrinkles about the eyes and forehead, there is an evident attempt at individual expression. Far more heavy and awkward are the six large statues on the portal walls, with such exaggerated heads and child-like bodies, that the disproportion is striking; and this is increased by the close vicinity of other works of the utmost beauty. Nevertheless, the heads are good, and are lifelike in execution. That different hands were, however, employed on the same portal may be seen in the forty-two small seated figures of bishops, kings, and saints, which, in three rows, fill the hollows of the archivolts. They are, one and all, of enchanting beauty, grace, and dignity; the little heads delightful; the attitudes most varied; the drapery splendidly arranged, and so manifold in idea, that it would be impossible to conceive more ingenious variations in such a simple plastic subject. The tympanum is divided into five strips of reliefs, the uppermost of which represents Christ enthroned amid adoring angels. In the lower compartments the history of St. Remigius is depicted in charming reliefs; the figures are all distinctly arranged, and their expression is full of life. Excellent, for instance, is the scene in which the bishop mildly, but seriously and decidedly, sends back three devils, and closely pursues them, while they, in their flight, turn and grin at him, not without a touch of humour, and a small child devil clings to the knee of one of them, in order not to be left behind. There is throughout an abundance of these fresh and naïve touches.

The rectangular hollowed walls at the side portal contain on each side three figures of saints; the garments of which, in their exaggerated detail, are entirely in imitation of the antique, and afford an interesting comparison with the drapery of the other works of this period, which is in some points so similar, and yet so fundamentally different. The heads are somewhat hard, but yet dignified; the physical proportions, on the other hand, are strikingly short and unsuccessful. All this, however, is richly counterbalanced in the large statue of Christ on the central pillar,* a work of such beauty that it may be designated as the most solemn plastic creation of this whole period. It exhibits perfect understanding and admirable execution of the whole form in faultless proportions; and, moreover, there is such majesty in the mild, calm,

* Illustration in the *Denkmäler der Kunst.* taf. 60. A. Fig. 4.

expression of the head, over which the hair falls in wavy softness, that the divine seriousness of the sublime Teacher appears glorified by genuine grace. The right hand is uplifted, and the three forefingers stretched out; the left hand holds the orb, and, at the same time, the mantle, which is drawn across the figure, and the noble folds of which are produced by the advancing position of the right foot. The study of nature in this masterly statue is in all parts so perfect that not merely the nails of the fingers, but the structure of the joints, is characterized in the finest manner.

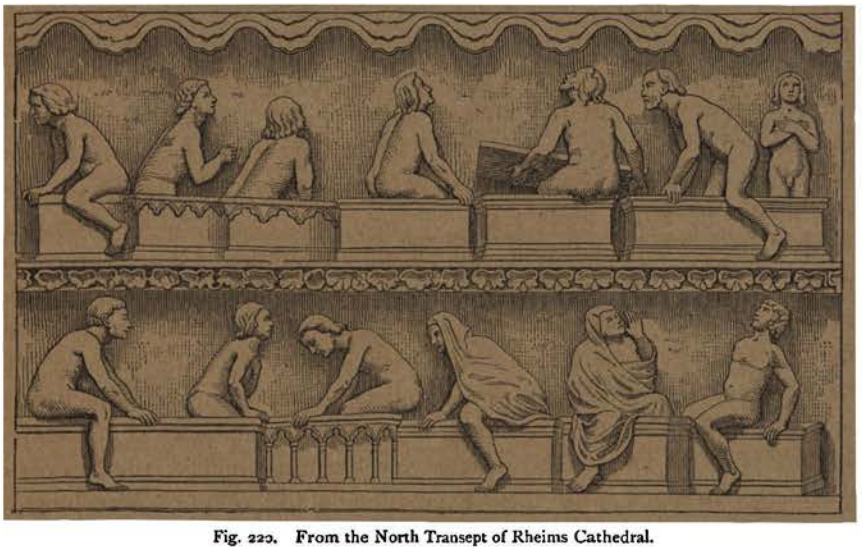

Fig. 229. From the North Transept of Rheims Cathedral.

The reliefs on the tympanum—the enthroned Judge of the World, and the Last Judgment, in five divisions—are also among the most beautiful works of this entire period. The figure of the enthroned Saviour is solemn and grand, and the drapery is truly antique in its arrangement. St. John and the Virgin on either side are raising their hands in fervent supplication, while two angels, with instruments of torture, are humbly kneeling behind them. The Resurrection of the Dead (Fig. 220), is depicted in two strips of relief with such life and variety that the twenty-nine little figures in different, and often extremely naïve, positions, express the physical act of clambering out of the tomb, and of raising the lid of the coffin, and, at the same time, exhibit the various feelings of astonishment, fear, pious resignation, and fervent supplication. The most masterly power is shown in the fine feeling and just proportions of the forms. We here again see that these representations in relief were the favourite tasks of artists, while the larger statues of the portal walls were often consigned to subordinate hands. This is the case in the two lower strips of relief, where the fate of the good and the bad is depicted with great life: on one side angels bearing souls to Abraham's

bosom; and on the other, satyr-like devils dragging away the representatives of all classes to the fire of hell. The little heads are throughout executed with such delicacy, tender finish, and beauty, that they have almost a classical stamp; at the same time, however, there is diffused over all such cheerfulness, and such a smile of child-like innocence, that in no other epoch has art imparted such grace to works of sculpture, and rendered them so intelligible to our feelings. The seated figures also on the archivolts of angels making music are of the utmost beauty.

Further Plastic Ornament.

But the inexhaustible wealth of plastic ornament does not stop here. On the buttresses of the choir chapels small figures of adoring angels are introduced; and all round, in the baldachins of the buttresses stand larger angels, as sacred guardians of the house of God; those on the south side almost invariably beautiful, graceful in attitude, and noble in proportion; only in some, probably belonging to the fourteenth century, the bodies are too slender, the attitudes are affected, and the heads are somewhat quaint. Those on the north side are less successful. Lastly, in the interior of the cathedral, the whole surface of the west wall, which contains the portals, is adorned with small statues in niches placed in rows one over another. These are sometimes separate figures, and sometimes figures combined in dramatic scenes—as, for instance, the Murder of the Innocents. Here, also, the bodies display elegant proportions, and the treatment is perfectly plastic; and, fully conscious of his powers, the artist has produced an effective result by deeply-cut folds. Some of the statues have an antique style; in others, we can trace, even now, an exaggerated inclination to bend and turn the figures. Throughout they belong to the end of the thirteenth century. Above the central portal there are small groups of two figures each, representing the Parable of the Workers in the Vineyard, and displaying much life and freshness. Some little figures, especially on the side portals, are here also exaggeratedly slender, with diminutive and somewhat affected heads. Some of these probably belong to the fourteenth century.

Studies from Nature.

An abundance of characteristic touches force themselves upon the eye of the spectator with regard to the artistic feeling and the study of nature that marked the masters of these grand works. Thus, on the archivolts of the main portal, we find a St. Sebastian displaying accurate anatomical detail and excellent execution. Riders and their horses are repeatedly depicted in true and life-like attitudes. The figures of mature and old men are, for the most part, treated in a thoroughly characteristic and even individual manner, the wrinkles on the neck and forehead are delineated, and a sharp prominence is given to the features, though the drapery is in the usual style. Others, on the contrary, which are to retain an ideal form, such as angels, youths, women, and the Saviour, acquire

a more typical and general stamp, and exhibit a softer, fuller, and tenderer treatment. The hair and beard are also employed as means of characterization. While in the sterner figures they are arranged in hard curls, like those of the earlier style, in the more beautiful works they exhibit a freedom and delicacy; and by wavy softness, large flowing curls, or by thick masses, they characterize with great nicety the age and sex.

Comparison with Greek Plastic Art.

The prime of the thirteenth century has been well compared with the brilliant epoch of Greek art in the time of Phidias. In truth, in spite of the contrast, both epochs display a wonderful affinity in their artistic productions. In both there is a similar enthusiasm for highest interests, and a disregard of the material details of life; in short, that *elevated* tone of feeling which can alone produce creations of a purely ideal character. Both start with a store of sacred traditions transmitted from an earlier period, and both find spread out before them a series of typically-established figures, to which, with their finer sense of nature and their deeper feeling, they are able to impart greater life. For, in the one as in the other, it was not the new that was desired, but ever the old and the traditional, the well-known and familiar creations of the myths that lived in the popular mind. Hence, in the ever-recurring subjects, the art could work its way to a fixed style, to greater freedom, and, lastly, to the utmost grace. To this was added its combination with architecture, a combination so similar, although at the same time so different. Who will deny that the art of the thirteenth century cannot venture to compare, either in idea or extent, with the incomparable distinctness of Greek art? that it lacked especially the fixed ideal of antique art so suitable for plastic representation, and that the Christian ideal figures, from the disregard of physical perfection, are not *plastic*, but only *picturesque?* Who will not allow that, from scholastic learning, much was produced that was unintelligible to the people, and that, from the complicated construction of the architecture, many intricate arrangements were devised which compelled plastic art to make various concessions, and to adapt itself to unfavourable positions, which crippled the proportions of its reliefs? But all this had no effect upon the main matter; all this obscured not the grand and essential characteristics of the subject; it even gave a new and exciting interest to the work from the demand for deeper reflection and more accurate consideration. One thing, however, above all, exhibits great affinity with the antique, namely, that the decoration of a church in the thirteenth century presented to the sculptor as great a variety of tasks as the adornment of a Greek temple had formerly done. Every kind of sculpture was employed: the colossal statue, either separate or combined into free groups; graceful statuettes, sometimes sitting and sometimes standing, introduced on consoles and archivolts; the most extensive haut-relief and the most delicate bas-relief,

and even these in the most varied architectural frame-work, either on the sides of pillars, or in fringe-like strips, or in pointed pediments. This rich variety afforded plastic art the opportunity for advancing towards freedom in the most manifold manner.

Inner affinity with the Antique.

Alone, from this similarity of endeavour to perform ideal tasks and to meet architectural requirements, and not, as might be imagined from imitation of antique models, did the affinity proceed which the noblest works of the thirteenth century exhibit in connection with those of the prime of Greek art. From whence, moreover, could the models have been borrowed? For Roman sculpture in the crowded reliefs of its sarcophagi, and in the studied drapery of its statues, stood far removed from the simplicity and plastic distinctness of the thirteenth century. It is true we recognize occasionally in the world of statues which cover the cathedrals of that period isolated works based on direct studies after Roman toga figures; but they would vanish in the multitude if they did not form such a sensible contrast to the greater number of the other works. On the other hand, the fine relief style of the thirteenth century, which only allows a depth of two figures, one over another, and presents each figure with perfect distinctness, proceeded, like that of Greece, from just artistic feeling and from strict reference to architecture. As regards statues, the essential difference is that the Greek sculptors aimed, above all, at the representation of human beauty, sifting to the utmost the laws of physical organization; and that even the drapery with them was arranged only with respect to the figure, the build and beauty of which it was designed to betray and even to exhibit in every fold. On the other hand, among the sculptors of the thirteenth century, who had to represent Christian subjects, and therefore to render the soul and the spiritual faculties perceptible in the physical form, the body was of less importance; it was only felt in its general proportions, and it was, moreover, veiled in drapery, which slightly intimated the movements by the grand flow of the folds, just like a melody sustained by accompanying instruments. Thus Christian feeling created a plastic style in harmony with itself, and found suitable expression for everything falling within its range. The charming loveliness of the angels, the calm blessedness of the glorified and the saints, the seriousness of the Apostles, the resigned humility of the martyrs, the gentle purity of the teaching Saviour, and His solemn dignity as Judge,—all this has never been more purely and nobly portrayed in plastic art than at this period.

Number of Monuments.

No less admirable is the truly inexhaustible power of creation in which the plastic art of this time is scarcely surpassed by that of any other epoch. For the effort after plastic ornament was not merely exhibited in the numerous cathedrals, but even in modest parish and

village churches, and it began to find scope also in secular buildings, as the well-known Maison des Musiciens at Rheims testifies. It is, however, characteristic of the spirit of the epoch that all these great works were carried on by the civil communities in combination, generally, with bishops and cathedral chapters; that, on the other hand, the rich and powerful monastic orders, in whose abbey churches the art of the former epoch had been developed, remained at this period inactive as regards artistic matters. The Cistercians alone formed an exception to this, but from their stricter rule they were impeded in the constant exercise of plastic art. Towards the close of the century this new style of sculpture, however, found its way into the other parts of France in combination with Gothic architecture, producing in various districts splendid works, some of the most important of which may be here mentioned. In the Cathedral at Rouen, the northern portal of the west façade displays elegant ornaments completely in the Romanesque style; and on the tympanum there are some naïve and pleasing reliefs in the refined and simple style of this period. They depict the history of John the Baptist; we see Herod sitting at table and gazing at the daughter of Herodias, who, in accordance with the naïve notions of the time, is dancing on her hands and throwing up her body, while the legs hover in the air in a curved position.* Then follows the Beheading of St. John, where the executioner is sketched in an extremely bold attitude; then the Bringing of the Head, and above is a group assembled round the grave. The much-destroyed reliefs of the south portal of the façade, especially that of Christ Enthroned, belong to the thirteenth century. While these works represent the most northerly extension of the style, the façade sculptures of Bourges Cathedral speak for its appearance in the south. Much has been destroyed and restored in the five portals; yet the central one exhibits a detailed representation of the Last Judgment, with Christ solemnly enthroned and devils in tumultuous action. The little that is genuine in the larger statues belongs to the better works of the period. Of the three portals of the severe and nobly-treated façade of S. Nicolas (S. Laumar) at Blois, the central one contains some elegant sculptures of the same epoch.

Rouen.

Bourges.

Blois.

Further in the south the same style extended to French Switzerland, where the Cathedral of Lausanne (about 1275) may be numbered, both in an architectural and plastic respect, among the noblest works of the epoch. The porch at the main portal of the southern side aisle is adorned in the four corners by three large statues in each, standing

Lausanne.

* A similar representation is seen in *Villard de Honnecourt's Album*, pl. 2. It is also seen in the wall-paintings of Brunswick Cathedral and elsewhere.

on graceful columns. Among others we recognize the Apostles St. Peter and St. Paul, the Evangelist St. John, St. Christopher, Moses with the Tables of the Law, and St. John the Baptist with the Lamb. They are slender figures, with their fine drapery falling in a variety of folds; but they are not so deeply and strongly cut as in the master works of Chartres, and are more shallow, soft, and modest. The treatment is altogether flowing and elegant, and the hair and beard are delicately characterized. On the central pillar stands a Madonna, whose somewhat broad head bears the stamp of individuality. The tympanum contains life-like relief scenes of the death of the Virgin in the presence of the Apostles, a work full of deep feeling; also her Resurrection, in which she is aided in a charming manner by bands of angels. Above is the enthroned figure of Christ in an almond-like medallion; He is depicted solemnly extending His uplifted hands, and both the drapery and attitude are soft and easy. By the side are two adoring saints (the Virgin and St. John); one, almost portrait-like in expression, is praying with folded hands, whilst the other is offering his crown. Behind them are two graceful angels with vessels of incense; below, two others kneeling with cloths, which they are extending. It is interesting to observe how the artist, with moderate appliances, contrives to give an abridgment from the grand plastic cycles of the French façades, and how ingeniously, in so doing, he enters into their style.

Monumental Tombs.

This new style also appears in monumental tombs. The ideal taste of the age is even here satisfied with a general type, which, as a rule, bears the stamp of youthful grace; while a more exact expression of individual character is not yet required. Among the earliest of these works are several tombstones in the Abbey Church at Fontevrault,* which afford us a fixed date for the transition from the earlier to the new style. The tomb of Henry II. of England (died 1189) exhibits the simple but noble manner of the Romanesque period in the stiff distinct folds and severe bearing, with its calm expression of slumber; as in a dream, the hand is holding the sceptre, which rests on the breast. Similar in appearance is Henry's consort, Eleanor of Guienne (died 1204); the attitude and drapery are still rather conventional, and the delicate features are likewise resting in calm slumber; both the hands are crossed on the breast, and the arrangement of the mantle alone exhibits a laborious effort after greater life. In the tomb of Richard Cœur de Lion (died 1199), on the other hand, the drapery is more simple, and the figure exhibits slender proportions; the somewhat small head has delicate features; he is holding the sceptre before him in both his hands.

Fontevrault.

* Illustrated in DIDRON'S *Ann. Archéol.* tom. v.

An interesting evidence of the artistic freedom with which individual characteristics were treated is afforded by the tomb of the same king in Rouen Cathedral, where the figure, treated in the same severely simple style, exhibits quite different and far more compact proportions and a larger head than in the other. Similar in style is the tomb of an Archbishop Maurice in a niche in the same place, the arch being surrounded by small coloured figures of angels. That inferior artists occasionally fruitlessly endeavoured at this time to acquire greater freedom of style, is evidenced in the tomb at Fontevrault of Isabella of Angoulême, the queen of John of England, who died in 1218. The folds of the mantle are unmeaningly twisted; the head also is weak in design; the hands are holding a prayer-book. While all the other figures are represented as slumbering, and thus form a parallel with the constrained attitudes of the portal statues of the earlier period, Berengaria, Richard's consort (died 1219), is depicted on a splendid tomb in the Abbey Church of L'Espan, near Le Mans, in an extremely life-like manner, with open eyes. The drapery is flowing down in wide folds, the noble head is antiquely grand, the hands are holding a small casket, and the feet are resting on a dog, the emblem of fidelity. The ascendancy of the new style is here decidedly exhibited. In the Cathedral at Amiens there are two large tomb slabs of the Archbishops Eberhard of Fouilloy (died 1223), and Gottfried of Eu (died 1237), which display the same flowing treatment of the drapery and the same ideal character of head. Similar in arrangement, the reposing figure in each is enclosed in a niche with a sloping pointed arch supported by six lions, and the feet are standing on two fighting dragons. In the second slab everything is richer, more life-like, and free; the hands especially are executed with understanding, and are noble in form; there are also two charming angels with tapers, and two others bearing vessels of incense.

Rouen.

L'Espan.

Amiens.

The most important production of tomb sculpture at this period is, however, the great series of reliefs on the sixteen monuments which were consigned to the vault of the Church of St. Denis by order of Louis IX., and which were placed in the church itself after the completion of its restoration, in 1264. They begin with the Merovingians and Carlovingians, and go down to the princes of the thirteenth century. Of course, there could be here no idea of resemblance. The artists throughout give the typical ideal head of the period, in its soft full form, tolerably similar in both sexes, though in the men the hair falls on both sides in the same conventional style, while in the women it is partially concealed by the veil. All have the long under-garment, falling in deep folds, reaching in the men as far as the ankle, and over it the wide mantle fastened on the breast. The

St. Denis.

right hand is holding the sceptre, while the left is usually occupied with the mantle, and thus gives the idea of its freer arrangement. It almost seems as if they were executed according to their chronological succession, for the figures of Clodwig, Pepin, and his consort Bertha, are awkward and heavy; the drapery is spiritless, and the attitudes fearful and constrained. Ermentrude, the consort of Charles the Bold, is alone conceived in a soft and graceful style, although she also exhibits something of constraint. Louis III., again, is more feeble; Carloman is colder in treatment, and so is Robert II. The rest, on the contrary, are, for the most part, free and beautiful: thus Eudes, for instance, is one of the best statues of the period; and the splendid figure of Constance of Arles is nobly conceived in its rich drapery. Philip, the son of Louis the Fat, shows no less excellence in the arrangement of the mantle; and the statue of Constance of Castile is extremely grand and simple in its noble freedom. The figures of Henry I. and Robert the Pious are masterly in execution, and so is Philip, son of Louis IV. But especial depth of feeling is shown in the characterization of the two princes, Philip, brother of Louis IX. (died in 1221), and Louis, the son of the same king. With peculiar refinement, and full of youthful grace, Philip is raising his folded hands, and is bending one knee as if advancing forwards; the drapery is simply and nobly arranged, and the whole is enclosed in a graceful canopied niche, which is adorned with statuettes of mourners in various attitudes; the colouring employed is also well preserved. While the heads here are ideal and typical, Isabella of Aragon (died 1271), and her consort, Philip the Bold (died 1285), commence a series of statues, in which, though the same fundamental form is adhered to, there is, for the first time, an evident effort after portrait-like truth and the delineation of the individual character. We may also mention the tomb of the Archbishop de la Jugie (died 1274), in the Cathedral of Narbonne, as an excellent work belonging to the latter part of the century.

Works of Goldsmiths.

That the immense advance in sculpture also exercised decided influence on kindred arts, and especially gave a more elegant character to the works of the goldsmith, may be perceived from the productions of this epoch. One of the most splendid and perfect specimens now remaining, after the mighty destruction which has visited these works, is the shrine of St. Taurinus, in the Cathedral at Evreux, executed in the year 1255.*

Excellently illustrated in the *Mlt. d'Archéol.* iii.

II. Germany.

Various Efforts.

In Germany the plastic art of this period does not come before us so grandly, nor with such unity of style, but, on the other hand, with all the greater variety. While in France, from the rapid advance of the Gothic system, the motley and interesting productions of the earlier local schools were set aside, and, in spite of taste for novelty, the thoroughly rule-loving character of the French asserted itself for the first time in art; in Germany, faithfully echoing the state of political affairs, the obstinate individual love of independence rose just now to the greatest pitch. Inflexibly, and resisting all united direction, each local group, both in architecture and sculpture, continued to develop its former tendencies, and long opposed the introduction of the new French style. But the example of rich plastic decoration received from France remained, nevertheless, not without its influence. The before-mentioned sculptures on the Scotch Church at Ratisbon (vol. i. page 378), and those of the Gallus-gate in Basle Cathedral, show how little the scanty and modest forms of Romanesque style were adapted even hitherto to afford a fixed limit to rich sculptured decoration. In a similar manner, in the first decades of the thirteenth century, fantastic ornament, as wild as it was formerly, inundated the outer walls of the choir-niches in the Church at Schöngrabern, in Lower Austria, probably not executed till between 1210 and 1230.* On the façade of St. Stephen, in Vienna, built at about the same period, the same irregularity of taste again appears, but the splendid portal already exhibits a more moderate style of treatment, its members display magnificent decoration, and the fantastic additions are limited to the imposts of the pillars. The pediment contains, on the other hand, the enthroned figure of Christ in a medallion, supported by two angels completely in the usual severe Romanesque style. Similar in character is the splendid portal on the south side of the Magdalen Church at Breslau, formerly belonging to the church of the Monastery of St. Vincent. Here the lavish ornament is not only interspersed with an abundance of grotesque and fantastic creations, but the capitals and archivolts are covered with historical representations in the coarsest relief. On the capitals of the two outermost columns, side by side with fabulous monsters, we twice see Adam and Eve with the serpent under the tree. In the innermost archivolt, on the other hand, in seven compartments, the principal scenes from the life

* Published by G. Heider, Vienna, 1855.

of Christ are introduced, from His birth to the Descent of the Holy Spirit. All the figures are executed in a barbarous style, while the ornament indicates the early part of the thirteenth century.

Nevertheless, the German masters never ceased to make further attempts with the Romanesque style; and thus, in several cases, they succeeded in saving its lavish ornament, though they purified it from fantastic elements, and combined it with a sculpture of their own. An important work of this kind is presented by the portal of the monastery Church of Tischnowitz, in Moravia, executed, at all events, not till after 1238.* It is one of the most splendid productions of the period, as regards beauty of design, magnificence, and richness of lavish ornament. The soft arabesque branchwork of the Romanesque style is mingled in a spirited manner with the naturalistic leaves and flowers of the young Gothic, so that the autumnal flora of the earlier period is combined with the spring blossoms of the new epoch. The plastic figures still strictly adhere to the Romanesque style. In the tympanum the enthroned Christ appears, surrounded by the symbols of the Evangelists. Two smaller figures in royal garments, a male and a female, have prostrated themselves on the ground, and are offering the Redeemer the model of the church they have founded. Probably these are the Queen Constantia, the wife of Otakar I. of Bohemia, and her son, King Wenceslaus I. Behind them stand a male and a female figure, perhaps rather their patron saints than their relatives.† This entire composition, including the donators, who have prostrated themselves after Eastern fashion, is entirely in the spirit of Byzantine art. On the other hand, the statues of the Twelve Apostles are introduced on the portal walls, the two outermost somewhat removed from the rest, and standing on columns, which are supported by ill-shaped lions; they are all in the Romanesque style, with antique drapery, though there is an evident effort after characteristic variety (Fig. 221). Still the work appears unequal; some of the figures are not devoid of life, others are rather rudely executed, and the drapery in several falls stiffly in parallel lines. The heads have something naturalistic about them, and this occasionally amounts almost to wildness, and seems to assume a national Sclavonic character.‡

Portal of Tischnowitz.

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* The rich introduction of leaf-work, fashioned in the Gothic style after the real plants, scarcely allows us to suppose that this portal was finished at the consecration of the church in the year 1239. Illustrated and described by WOCEL in the *Jahrb. der Oester. Centr. Commiss.* vol. iii. Vienna, 1859. The comparison with the portal of S. Maria in Toscanella, which the informer proposes, appears rather useless. Northern art, at any rate in the thirteenth century, borrowed its models from Italy.

† The latter is assumed by WOCEL, p. 265. The erect position, and the commendatory, but not supplicatory, movement of the hands seems to me, however, to render it doubtful.

‡ I judge from photographs, from which the illustration also is taken. Several heads—which, it is not said,—are said to have been restored in plaster of Paris.

Portal of St. Jàk.

A similar tendency is shown in the scarcely less splendid portal of the Church of St. Jàk, in Hungary. Its ornament still entirely adheres to the Romanesque form, but the pointed arch and the trefoil form of the niches over the archivolts seem, in accordance with the whole design, to denote the thirteenth century, to the middle of which this noble monument probably belongs. In the tympanum we see the half-length figure of Christ, borne by two kneeling angels. The architect did not, however, probably choose to give up the rich decoration of the columns and pillars, or to interrupt it by statues, the size of which might have interfered with the elegance of the architectural proportions. Hence he placed the figures of Christ and the Apostles in niches over the portal, which follow the line of the roof of the porch. This arrangement is both well-conceived and effective. As regards the style of the figures, they seem to adhere to the animated manner of the Romanesque period, though throughout betraying an antique basis, and they are not devoid of pleasing variety of idea.*

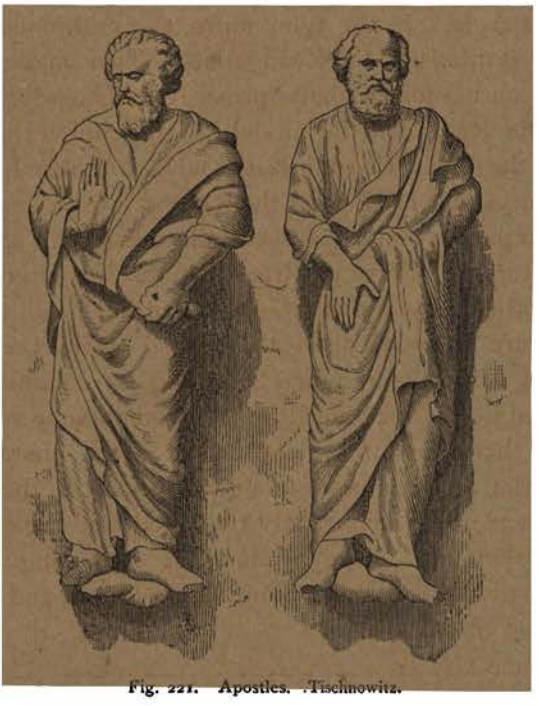

Fig. 221. Apostles. Tischnowitz.

Cathedral at Bamberg.

That adherence to the earlier style was still exhibited in the most different parts of Germany is also shown by the important productions of the Franconian school in the Cathedral at Bamberg.

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* I judge from drawings which accompany R. v. EITELBERGER'S statement in the *Jahrbuch d. W. Centr. Comm.* 1 vol. 1856.

We must mention, in the first place, the figures in relief which are arranged in the niches of the screen belonging to the east (the St. George) choir. On the south and north side there are twelve Apostles and Prophets, placed in pairs, to which is added, on the south side, a representation of St. George and the Dragon, and on the north side the Annunciation. The figures are executed in a style in which antique tradition and naturalistic tendencies are remarkably combined. Not merely do the different heads exhibit an effort after characteristic conception, but the artist endeavours to give the whole figure a dramatic action. He places each Apostle with a Prophet; for instance, King David is engaged in lively conversation with the Apostle Simeon, just as in the mysteries of the Middle Ages Prophets and Apostles appear in familiar intercourse. We see one looking back over his shoulder as he advances and nodding to his companion to follow. Two others, one of them also advancing and turning round, are engaged in eager discussion, in which the gesture of the hands significantly aids the demonstration. But in this effort after truth the artist is fettered by his slight study of nature and by the trammels of tradition. The treatment of the drapery is according to the antique style, as was so usual in the Bamberg school of the eleventh century; but we perceive an attempt at new ideas in the masses of folds and the fluttering points of the garments. The figures are, for the most part, forced, and only in calm attitudes, as in the Annunciation, is a finer taste pleasingly displayed in the expressive action of the arms and hands.* The accurate and certainly somewhat hard execution likewise evidences earnest artistic effort. The period at which these works were produced may be dated at the beginning of the thirteenth century. In direct connection with these figures, the main portal of the northern side aisle is adorned with statues of the Prophets bearing the Apostles on their shoulders. Here also there prevails the same conventional elegance and sharpness in the antique drapery, but the actions are somewhat more freely developed, the figures are most distinctly portrayed as advancing, and the whole treatment is more flowing, while still the same fundamental principle is adhered to, and there appears a similar exact characterization in the heads. In this, as well as in the best of the other works of this period, the forced inclination of the upper part of the body is a remarkable evidence of architectural constraint. These works are somewhat later than the reliefs of the choir screen, but they stand in close affinity with them. The fact, that they no longer perfectly adhere to the old style, and have not yet acquired the stamp of the new and nobler one, has had an unfavourable effect in the appreciation of these by no means insignificant works. Lastly, we perceive

* Cf. the illustration in KUGLER'S *Kl. Schr.* I. p. 154 and 155, as well as in FÖRSTER'S *Gesch. d. D. Kunst.* I. p. 98.

the same somewhat freer advance and more flowing treatment in the reliefs of the pediment of the north portal on the east side. The enthroned Madonna is depicted, surrounded by adoring angels and by saints who are represented at half-length.* These works, standing as they do on the limits of the epoch, form a transition to the milder style of the succeeding period.

Sculptures in Westphalia.

Further instances of a persistent constancy to Romanesque forms are afforded by two likewise important works in Westphalia, a province which had always been distinguished for its adherence to tradition. One of these are the statues in the porch of the southern main portal of the Cathedral of Münster,† thirteen grand figures executed in strict antique fashion, with rich and variously arranged drapery.

Porch at Münster.

The heads are characteristically developed, but the figures do not rise beyond a certain conventional conception, evidencing no trace of the influence of the new style. Besides nine Apostles we see St. Laurentius and St. Magdalena, an emperor, and Bishop Theodoric, who, in 1225, had laid the foundation stone for the new building, but had not lived to see its completion in 1261. Late as this date may appear when we regard the severe style of the sculptures, it must have been about the period of their origin. The master who executed the sculptures on the south portal of the Cathedral at Paderborn‡ has, on the other hand, somewhat more adopted the new style, although he also, and at about the same period, preponderatingly adhered to the Romanesque manner. But in a few touches, such as in the statue of the Madonna on the central pillar, who is depicted as caressingly pressing her Child to her, a new tone of feeling is apparent. The eight figures of bishops, kings, and saints, on both sides, also exhibit greater softness of style than the works at Münster. On the tympanum the crucified Saviour appears with two angels, who are holding out veils.

Portal at Paderborn.

Of what feeling beauty, however, even the earlier mode of conception is capable is splendidly shown, before its complete disappearance, in an old school of sculpture.

Saxon School.

In the Saxon lands a style was developed, also based, it is true, on Romanesque principles, and evidently allied to the earlier productions of the Saxon school, but purified by finer

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* SIGHART, p. 257, *et seq.*, gives a description of the Bamberg sculptures, which is not only full of errors, but also contains no trace of any historical progress in them. And yet KUGLER, in his *Kl. Schriften*, I. p. 154, *et seq.*, has already drawn attention to all the essential facts in his striking observations.

† Cf. my *Gesch. der Mittelalt. Kunst. in Westfalen*, p. 132; also illustration of two apostles in E. FÖRSTER'S *Denkm.*

‡ An illustration, although not possessing sufficiently exact characterization, is in SCHIMMEL'S *Denkm. aus Westfalen.*

feeling and a higher perception of beauty. The earliest and more important monument of this style are the reliefs on the pulpit of the Church at Wechselburg. On the front the enthroned figure of Christ appears, surrounded by symbols of the Evangelists, by His side are the Virgin and St. John, one standing on the serpent, the other on a male figure. The side compartments contain Moses with the Brazen Serpent, Cain and Abel with their offerings, and Abraham's Sacrifice (Fig. 222), all Old Testament types of the sacrificial death of Christ. These works, executed in strong relief, breathe a surprisingly natural feeling which breaks forth in spite of the antique drapery, and even rises to the expression of vigorous life in the figure of Christ and in the symbols of the Evangelists. While many parts—for instance, the hands—are still awkward, a noble plastic fulness

Pulpit at Wechselburg.

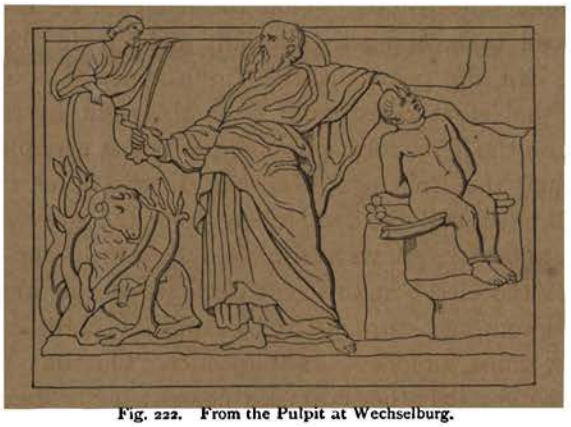

Fig. 222. From the Pulpit at Wechselburg.

appears in the figures, and the heads not only evidence a sense of the beautiful but even a free expression of feeling. Thus Cain's deep sorrow is touchingly delineated, and Isaac's child-like submission is naïvely depicted. The artistic genius of the master is, however, conspicuous in the great variety shewn in the arrrangement of the drapery, which, in Abraham alone, owing to the almost pathetic violence of his attitude, falls somewhat restlessly. In the Adoration of the Serpent, the bodies of the dead are skilfully placed behind the two foremost figures. In Abel's Sacrifice the execution appears less fine; still we can only form an approximate conclusion on the subject, as all the figures, formerly gilded and coloured, are now painted a brownish red. Whether this excellent work was executed simultaneously with the completion of the church in the year 1184, or was added, as is probable, in the beginning of the thirteenth century, the contrast with the barbarous sculptures of South Germany still appears very striking, and is highly significant as regards the condition of the German art of the period and its tendency and fate. Indeed, even if we assign it to the middle of the thirteenth

century, it stands tolerably isolated among contemporary works. It can only be explained in connection with the sculptures in the Church at Hecklingen and in the confessional at Gernrode, executed at about the same time or shortly before (cf. vol. i. page 376).

Golden Gate at Freiberg.

Still more splendidly is the same style exhibited in the sculptures of the Golden Gate of the Cathedral of Freiberg in the Erzgebirge.* Here, evidently, the magnificent design of the Gothic portals of France suggested to a German master, about the middle of the thirteenth century, the idea of bringing the Romanesque style into competition with the new form of architecture, and of letting it struggle with it for the palm. In grand design, in nobleness of ornament, and, above all, in the rich employment of plastic decoration, this gate occupies the first place among all Romanesque portals. That the influence of French works may, indeed, be traced in it, appears especially evident in the subject of the representations. In the pediment, the Virgin appears as a crowned queen, enthroned with the infant Christ, adored on the right by the three kings of the East, while on the left a corresponding position is occupied by the foster-father Joseph and the Archangel Gabriel. In the outer circle we see the angel of the judgment and the dead rising from the graves at his call, and in the inner circle Christ appears surrounded by angels and holding out the crown of life to the elect; in the next circle we see an angel bearing souls to Abraham's bosom and surrounded by Apostles; and, in the fourth circle, there are other saints, prophets, and apostles. On the projecting imposts there are lions, sirens, and other fantastic figures; lastly, between the richly-adorned columns of the portal walls, the almost life-size statues of eight sacred personages from the Old Testament are placed on small pedestals, all having some prophetic relation to Mary and the Messiah. On the left the series begins with the elastic and youthful figure of David; he is followed by a female figure adorned with a crown—perhaps the Queen of Sheba; then a youthful King Solomon, and lastly, John the Baptist. On the right (Fig. 223) there is the venerable figure of a man with a long beard (Noah or Aaron) with sceptre and orb; then a crowned woman; King David with the harp, and a youth carrying a book—perhaps the Evangelist St. John. The style of these works may be designated as the highest result of all that sculpture had striven to attain in Germany throughout the earlier epochs. As the architecture of the Romanesque style exhibits its final achievements in master-works such as the Cathedral at Bamberg, so the sculpture of the same epoch here attains to its perfection. While the French Gothic style expressed the

* The illustration in PUTTRICH'S *Denkm. von Sachsen*, I. i., gives on the whole a more just idea than those in E. FÖRSTER'S *Denkm.*

feeling of the age in other forms, corresponding with the French mind of the period, we here possess the similar expression of the German mind. It is distinguished by the same masterly power of execution, and by a kindred perception of Nature, expressly shown in the wonderful anatomical detail of the small nude figures of the risen ones; but the feeling expressed is softer, deeper, and tenderer. Even in the relief in the pediment, which is

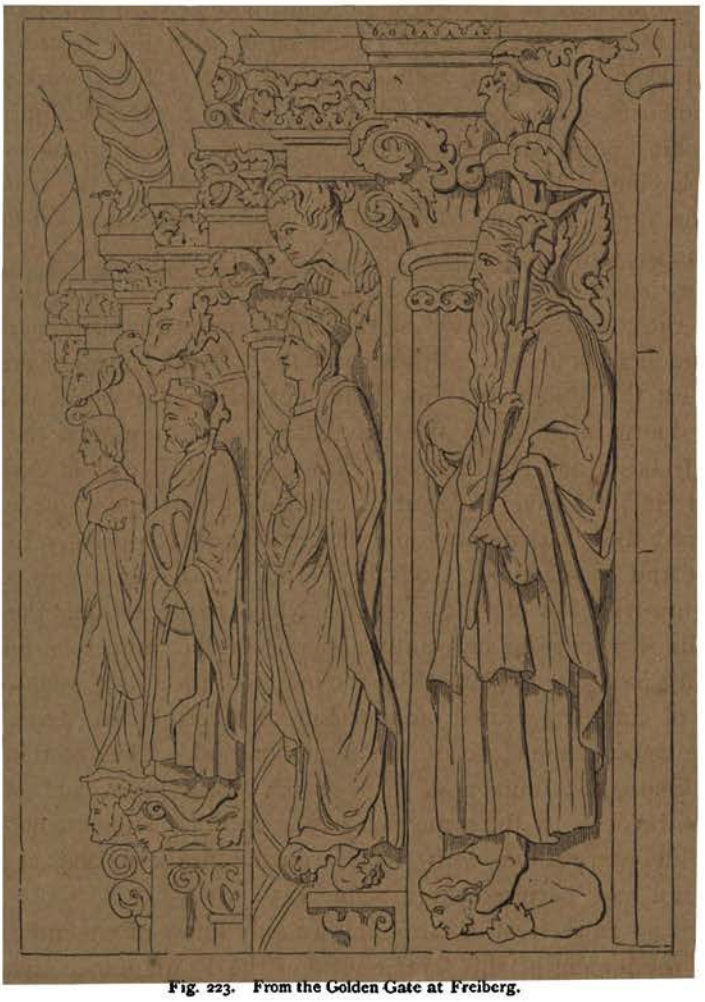

Fig. 223. From the Golden Gate at Freiberg.

pleasing from the free and noble adaptation to the space, this depth of feeling may be traced in the animated figures of the kneeling kings. Still more warmly is it perceptible in the statues. Once more we here find the antique love of the beautiful blending with German feeling, and enhanced by a perception of Nature which is full of nobleness and truth in every detail of the features and of the hands and feet. In the soft flow of the lines, in the

variety of the ideas, even in the gilding and colouring which are here still tolerably preserved, but especially in the style of the drapery, there is an unmistakable affinity with the pulpit reliefs of Wechselburg; it is the same school, but in Freiberg carried to the utmost grace, ease, and freedom.

Altar at Wechselburg.

We meet with the same style again in a second work in the church at Wechselburg, namely, the plastic ornament of the high altar.* It is a large stone construction, with two arches on the side towards the apse, and the niches are adorned with four figures in relief—Daniel and David, a prophet, and a youthful king. These works, executed in the same coarse-grained red Rochlitz sandstone as the sculptures on the pulpit, exhibit a perfection and refinement of style which triumphs over the unfavourable character of the material. The figures have the same graceful and youthful stamp, the same depth of expression, the same soft flow of the drapery, and the same general understanding of form, as the statues of Freiberg. There is no longer a lack of freedom, but, at the same time, there is also nothing of the conventional style of the Gothic sculpture of the period. The centre of the altar exhibits on a higher arch the colossal figures of the crucified Saviour, with the Virgin and St. John, not carved in wood, as is usually stated, but burnt in clay, and the two latter are standing on the prostrate figures of Judaism and Heathenism. The figure of Christ is excellent, the Virgin and St. John have a depth of expression, and the whole group still retains its old, though, perhaps, somewhat renovated colouring. In relief, on the arms of the cross, we see God the Father, two flying angels, and below a male figure with the chalice—perhaps Nicodemus catching the blood of Christ. The sharper style, especially apparent in the numerous folds of the drapery, may partly be explained by the material, though it seems especially the result of an exaggerated mannerism, perceptible in many German sculptures ever since the close of the former period. The tomb in the choir of Count Dedo, the founder of the church (died 1190), and of his wife Mechthildis, belongs to the same school and epoch. They are noble figures, full of life-like expression, with finely-arranged drapery, and, at any rate, they could not have been executed before 1250.

Transnitz, near Landshut.

In the rest of Germany we only know of one more extensive monument of this final revival of the Romanesque style, namely, the rich plastic ornament of the double chapel at the fortress of Transnitz, near Landshut. In graceful niches, in the upper part of the choir, we find fifteen, half life-size, seated figures of Christ, the Virgin, the Apostles, and the Evangelists, several of which are destroyed; above them is a large crucifix of somewhat later date, with the Virgin and St. John, and at

* Illustrated in PUTTRICH and in FÖRSTER'S *Denkm.*

the side of the altar niche, under rich baldachins, are St. Barbara and St. Catharine, while, lastly, on the side next the altar, there is a grand representation of the Annunciation. They are finely executed in stucco, and are richly coloured works, reminding us in their material, and still more in their style, of the Saxon works of the concluding Romanesque epoch. The conception here also is still strongly antique, though imbued with the freer spirit of the time, and is full of fresh life. The heads of the Apostles display a variety of decided characteristics, and the youthful ones are represented with especial grace and with a mild smile on their countenances. The Annunciation is peculiarly charming; the enthroned Madonna, at whose ear the dove has alighted, is turning attentively to the angel, who is modestly advancing. The building of the chapel seems to have taken place under Ludwig the Kehlheimer about 1231, and the style of the sculptures corresponds with this period. The statues of Ludwig the Kehlheimer and his consort Ludmilla, which are in the Afra chapel at Landshut, belong to the same school; they are carved in wood covered over with stucco and painted.

Advance of the Gothic style.

Romanesque sculpture, at the period of its prime, like Romanesque architecture, could not hold its ground against the mighty advance of the Gothic style of France. The excited feeling of the time found its ideas expressed more intelligibly and vividly in the new and strong forms than in the delicately finished creations of the earlier style, which could not cast aside its connection, though but a remote one, with the antique. Thus we see in the first decades of the thirteenth century the new style advancing in the train of architecture, and soon independently asserting itself in the most different countries. At times it even took precedence of architecture, and appeared in buildings which were entirely in the Romanesque style of the so-called transition period. This is the case in the Romanesque portal of the Liebfrauen Kirche at Treves, one of the earliest buildings of the Gothic style in Germany, built between 1237 and 1243. The pediment contains scenes from the youthful life of Christ, also the enthroned Madonna receiving the adoration of the Three Kings; the archivolts exhibit the Wise and Foolish Virgins, saints and angels, bishops and fathers of the Church; on the walls there were formerly six, and now three statues representing the Church, the Synagogue, and a saint. The other parts of the façade continue the same series of designs; on the buttresses there appear as symbolic types, the Sacrifice of Abraham and of Noah, on the upper wall the Annunciation, and in the pediment the crucified Saviour with the Virgin and St. John. In all these works there still prevails an air of constraint, the elements of the new style being handled as foreign and unusual to the artist. The figures are, for the most part, devoid of animation; the two female forms of the Church and

Liebfrauen Kirche at Treves.

Synagogue alone exhibited a more lively bearing. The same style displays similar constraint in the sculptures of the north portal of the *Tholey.* Church at Tholey. The archivolts contain the Wise and Foolish Virgins, and the pediment the Resurrection of Christ. Similar in kind are the sculptures of the south portal of the Monastic Church at Wetzlar, especially the statue of the Madonna and Child, and *Wetzlar.* four figures of saints under baldachins, the enthroned Christ in the pediment above, and on each side the separate figures of the Virgin and St. John in supplicating attitudes, thus presenting an abbreviated delineation of the Last Judgment.

Shortly afterwards, about the year 1250, the new style *Bamberg.* appears in maturer beauty in the sculptures with which, at about this period, the plastic decoration of the Cathedral at Bamberg was completed. In the first place there are the six almost life-size statues which were subsequently added to the southern * portal of the east side. On consoles, for the most part formed of clusters of leaves, and under *Southernmost East Portal.* baldachins, which interfere unsuitably with the construction of the portal, on one side Adam and Eve are represented, and a male saint with thick curly hair and beard, probably St. Peter, holding in his hand a cross (half broken). On the opposite side we see the founder of the cathedral, the Emperor Henry II., with crown, sceptre, and orb, and his consort Kunigunde, with the model of the church in her right hand, while the left is raised with animated gesture; by their side is a humble youthful saint, holding in his hand some object destroyed now, perhaps a stone; he is, therefore, St. Stephen. The draped figures are full of nobleness, the figure of the empress is truly distinguished with its ungirdled and splendidly falling garment; St. Stephen is in his simple deacon's attire, and the emperor and apostles display the richer folds of the freely arranged mantle, though in each the characterization wholly differs. Adam and Eve exhibit a wonderful understanding of the nude form, somewhat sharp and thin, it is true, but slender in proportion; in Adam, for instance, the indication of the ribs is plainly visible. The heads of both are finely formed, full of lovely innocence, and Adam is characterized by a downy beard. The beautiful head of the empress wears a gracious smile; that of the emperor is in no wise ideal, but shows a decided striving after individual expression. St. Peter, lastly, is as bold and energetic as St. Stephen is humble. Thus these statues have all the excellences and none of the deficiencies of the new style. To the same hand

* Not the northern, as SIGHART, p. 257, says, where he so confuses the north and south portals, as if he had never seen them. See excellent illustration in KUGLER, *Kl. Schr.*, I. pp. 156, 157, and FÖRSTER'S *Denkm.*

I am inclined to ascribe the statues of the Church and the Synagogue, which were added on both sides of the Golden Gate, on the northern side aisle (cf. vol. ii. page 30). Similarly slender, and equally full of noble beauty, they exhibit the same delicate characterization, and only still greater softness and roundness in the treatment. The crowned figure of the Church displaying noble and almost severe beauty is concealed by a mantle worn over the long garment, which falls in rich folds from the left hip down to the right and somewhat projecting knee. The Synagogue, on the other hand, with her noble head veiled by a bandage, is attired in simpler drapery falling down in large deep folds. Below the bandage the form of the eyes is plainly to be seen. In her right hand she holds the shattered staff, her left is powerlessly letting fall the Tables of the Law. Delicacy of execution is here carried to such a pitch that even the small folds of the close sleeves under the shoulder are expressed in the nicest manner. No less excellent is an angel blowing a vigorous summons to the Judgment, and a seated figure of Abraham holding the smiling forms of the blessed in his lap; both these works are unsuitably and unsymmetrically introduced above the entablature. The artist evidently knew of no other expedient for his super-abundant compositions, and yet did not like to omit the figures, and the tympanum already contained too crowded a representation of the Last Judgment to admit of them. It is a small masterpiece of adaptation to an allotted space, for the figure of Christ appears grandly and solemnly in the centre, surrounded by angels. The Virgin and St. John have prostrated themselves for fervent supplication at the foot of the throne. In the small space between them may be seen several animated figures of the risen dead. The rest of the space is skilfully filled with a group of the blessed, who are received by angels and by a band of the condemned of every class, whom a devil is grinningly dragging to Hell. The expression of feeling is the rock on which the artist splits, for both the blessed and the condemned wear the same stereotyped smile.

South Portal.

Statues in the Interior.

Lastly, to this same period belong a series of excellent statues placed on consoles on the northern partition wall of the east choir in the interior of the cathedral. They are six figures almost life size, and the greater number are among the most splendid works of the period. The first, a Madonna standing with the Holy Child, is less important, and has been moreover greatly renovated. Then follows apparently a Sibyl, a severe matronly head with a kerchief round it, and a keen expression. With her uplifted left hand she is causing her drapery to fall in masses of splendid folds, which are thoroughly executed after the antique. Still more is this the case in another female figure with a book in her hand, which, from the veil on the head, and the same idea of the richly executed

drapery, appears to be a study from the statue of a Roman matron. These two works may have proceeded from the same master. On the other hand, the next statue, the angel of the Annunciation, is again treated in the simple style which meets us in the portal statues, only somewhat more severe in the execution. The garment is flowing simply down, the head exhibits strongly marked features, sharply cut lips, large nose, long, narrow eyes, with a broad smile, and long hair. Then follows a holy bishop and St. Dionysius; the head of the latter has been renewed, and both are conventionally treated. With what ambitious spirit the most difficult tasks were at this time attempted is evidenced by the equestrian statue of King Conrad III., which is placed on a broad slab supported by consoles affixed to a pillar in the cathedral (Fig. 224). The youthful rider is sitting easily and lightly on his high saddle, and is looking down as if from a throne with a graceful turn of the head. His horse is a heavy beast of ignoble breed, rather stiff-legged, and the head has an ugly, ram-like form;* but the study of Nature, marking even the detail of the clumsy horse-shoe, is ably exhibited. Even in an equestrian statue in an open market-place, and therefore not executed for a religious object, the bold ambition of the period displays itself; we allude to the equestrian statue of the Emperor Otto I. in the market-place at Magdeburg.† Here also the life-like power and freshness in the attitude and in the expression of the head produce a pleasing effect, and make us forget the faulty execution. Two allegorical figures of the Virtues accompany the horseman. At a later period, towards the end of the 14th century, other figures were added, and recently this interesting monument has been thoroughly restored.

Magdeburg.

We may here also mention the two small equestrian statues of St. George and St. Martin in the cathedral at Ratisbon. Placed in the inner side of the main portal, they were not executed before the beginning of the 14th century, but in conception, and in their simple and excellent treatment, they call to mind King Conrad III. in Bamberg Cathedral.

Ratisbon.

Several tombs in Bamberg Cathedral belong to the latter part of the 13th century. Thus the tomb of Bishop Eckbert, of Andechs (died 1237), contains a relief of the profile figure of the deceased in the unusual position of walking. This idea seems to have met with acceptance, for not only is the tomb of Bishop Berthold von Leiningen (died 1285), executed in the same manner, but it also appears in

Tombs at Bamberg.

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* Very characteristically illustrated in KUGLER'S *KI. Schr.* I. p. 158. Our woodcut is from a sketch kindly lent by the architect, George Lasius.

† See an unsatisfactory illustration of the work in OTTE-QUAST'S *Zeitschr.* I.

the monument of an earlier Bishop, Günther of Schwarzburg (died 1065), in both of which the general ideal beauty of the heads shows no trace of

Fig. 224. Conrad III. Cathedral at Bamberg.

individual conception. To the same period may also be ascribed the reliefs on the marble tumba of Bishop Suitger von Meyendorff, afterwards Pope

Clement II.* (died 1047). They exhibit in a strictly antique style, such as we have met with before in several instances, smoothly executed personifications of Strength, Power, Justice, Liberality, and Moderation, all in remarkable positions; and besides these, Christ with the Sword and Lamb. Thus we see here plastic art adapting itself to a variety of tasks.

We find the new style also spread over the Saxon districts. Among its most excellent productions belong the statues of Henry the Lion and his consort Mathilda in Brunswick Cathedral, works of unsurpassed nobleness of expression and thoroughly ideal beauty, and of the freest style in the arrangement of the drapery. We here perceive how at this period—they must have been executed subsequently to 1250—as at the prime of Greek art, not so much faithful portraits, but an ideal glorification of the subject of the work, was aimed at. Next in rank is the plastic ornament of the west lectorium in the cathedral at Naumburg, containing life-like relief scenes from the Passion, and in the midst a crucifix with the Virgin and St. John. In the same place, belonging to the same period, are the eight male and four female statues of the founders and benefactors of the cathedral, which Bishop Dietrich placed against the pillars of the west choir. They are able, energetic works, but not so finished as those at Brunswick. Lastly, the four similar, but more finely executed statues on the choir walls of the cathedral at Meissen belong probably to the end of the century: they are, moreover, remarkable for their well-preserved colouring. They represent the Emperor Otto I. and his consort, with the church patrons, Johannes and Donatus.

Brunswick.

Naumburg.

The south of Germany seems to have only slowly and occasionally allowed admittance to the new style. Still it is worthily represented in Swabia at least, by the elegant figure of St. Michael overcoming the Dragon, on the central pillar of the west porch of the church of St. Michael at Hall, as well as by the beautiful double tomb of Count Ulrich of Wurtemberg and his second wife Agnes, in the choir of the monastery church at Stuttgart, executed probably soon after 1265.† On the other hand, in the south-west provinces, contiguous to the French frontier, we find two of the most extensive and splendid productions of the style, both belonging to the close of the century. The first of these is the rich plastic ornament of Strasburg Cathedral, covering the main façade and the portals of the southern transept. The two Romanesque

South Germany.

Hall in Swabia.

Stuttgart.

Strasburg Cathedral.

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* E. FÖRSTER, *Gesch. d. d. K.* I. p. 65, erroneously places the work in the eleventh century.

† Illustrated in a strongly modernised manner, in HEIDELOFF'S *Kunst. d. Mittelalters in Schwaben*, plate 6.

portals of the latter formerly possessed a series of statues, which were all destroyed in the revolution, with the exception of the figures of the Church and the Synagogue. In the statue of St. John the Evangelist, the name of Sabina is inscribed as its author. She is alleged to be the daughter of Erwin von Steinbach, the architect of the west façade. We may, therefore, perhaps not be wrong in ascribing to her the other sculptures of the transept. The two statues are slender, and the garments are flowing and finely draped. The reliefs in the pediments, representing the death and the crowning of the Virgin, are well composed, and executed with nice detail; the heads are full of nobleness and life, although somewhat monotonous in form. At the Death of the Virgin (Fig. 225), besides the rich grouping, we are struck with the fine manner in which the drapery is treated, especially in the Madonna, whose arms and hands are seen through the fine and tightly-drawn upper garments in a manner only occurring in antique Roman draped figures.

Fig. 225. Death of the Virgin. Strasburg Cathedral.

The desire for plastic works was here so great, that even in the interior, on the central pillar of the southern transept, twelve large statues of Christ, the Evangelists, and adoring angels were introduced in several rows. These also are finely developed; the drapery is graceful, and the heads expressive: the attitudes alone are somewhat awkward.

West Façade.

This desire for sculpture found its fullest scope in the splendid west façade. It belongs in design and arrangement to the most perfect productions of Gothic art, adopting the rich plastic life of French works, but combining with it throughout the German style of a

fixed architectural frame. The three portals contain the History of Redemption exemplified in an ingenious cycle of representations. In the pediment of the north portal there are scenes from the youth of Christ, from His birth, until the Flight into Egypt. On the walls there are crowned female figures, probably Sibyls and Virtues, who are trampling the Vices under foot, and a Prophet. The main portal exhibits on the central pillar the statue of the Madonna and Child, and corresponding to her, on the walls, are ten grand figures of kings and prophets from the Old Testament. The tympanum contains in four strips of relief some crowded but animated scenes relating to the Passion, from the Entrance into Jerusalem to the Ascension. The five archivolts also are filled with several small groups, representing the History of the Creation, the Patriarchs, the Martyrdom of the Apostles, the Evangelists, and the Fathers of the Church; and, lastly, several of the miracles of Christ. In the high pointed gable which crowns the portal, King Solomon is represented sitting on his throne, and on the gradated edge of the gable are the twelve lions which, according to Biblical description, adorned the steps of his throne; above are two larger lions standing erect, and seeming to support a second throne which the Queen of Heaven is occupying at the point of the gable. The south side-portal contains in a newly restored relief on the pediment a delineation of the Last Judgment, and on the lower walls the statues of the Wise and Foolish Virgins, the latter especially graceful (Fig. 226). The style of this great mass of sculptures which have been partly faithfully restored, approaches the French works in ease and grace, but in the crowded arrangement, the over-rich drapery, and especially in the effort after life-like action, we can already trace the germs of mannerism.

Cathedral at Freiburg.

The second great work are the sculptures of Freiburg Cathedral, more simple and severe in style, although several decades older than the works of the Strasburg façade. There are, in the first place, the statues of the Apostles on the pillars of the central aisle, for the most part good and simple works, which must have been executed with the completion of the nave previous to 1270. The heads are not either fine or important, but the drapery occasionally exhibits beautiful ideas in the arrangement of the folds. On the other hand the three westernmost of the northern series are full of mannerism, and are in the exaggerated style of the fourteenth century, displaying violent action, and producing an effect by deep folds of drapery. Nevertheless among the most beautiful works of the epoch is the great statue of the Madonna, which is introduced at the end of the nave against the portal pillar, and the two angels holding lamps on the next pair of pillars. More flowing, more delicate in execution, and freer in attitude than the earlier works, the figures are strongly inclined forwards, yet they are pure and naïve, and exhibit an affinity with the best Rheims works.

At the same time they display a certain fulness of form, and the most animated arrangement of the drapery. Thus the mantle of the Madonna falls in grandly flowing lines, as she bends towards the left where she holds the child. The faces are open, the forehead broad, and the mouth drawn into the wonted smile.

Fig. 226. From the Cathedral at Strasburg. West Façade.

Porch.

We meet with the same style again in the sculptures of the west portal and its porch, one of the most splendid works of this period. The tympanum of the portal contains several rows of reliefs; below the Birth of Christ and the Adoration of the Shepherds, as well as His Apprehension and Scourging; above a detailed representation of the

Last Judgment. In the top of the tympanum is the enthroned figure of Christ, surrounded by angels and by the Virgin and St. John in intercessory attitudes. Next follow the twelve Apostles, depicted in lively action, seated on clouds; then appears a group of condemned and another of the blessed; the two groups separated by a representation of the Crucified Saviour. Lastly, there appears a band of risen ones. If, in these reliefs, the animated scenes more especially are not free from constraint, the small figures, on the other hand of the four archivolts, angels, prophets and kings, besides Adam and Eve, and the patriarchs, are full of noble grace. The whole series is, however, most significantly concluded by a double row of statues almost life-size, which, beginning in the intrados of the portal, are continued along the side walls of the porch and on the entrance wall. The centre is formed by the Madonna and Child on the insulated pillar of the portal; she is a richly draped figure, less full of action, and calmer than the statue in the interior of the Church. There are in all eighteen statues on each side, all of them presenting, after the symbolic ideas of the period, the contrast between worldly and spiritual things, and exhibiting manifold touches of constraint and caprice. The one side begins with the triumphant Church, in which the three kings are introduced in various attitudes of adoration, instructed by an angel, and turning with an expression of hearty devotion towards the Madonna. This scene is followed by the five wise Virgins, to whom the heavenly Bridegroom is appearing. Next comes Mary Magdalene, then Abraham offering his Son, St. John the Baptist, Mary the mother of James veiled in monastic attire, and Aaron in priestly robes. The whole is concluded by the figures of the two Vices, according to the inscription, Lust and Calumny, with an angel bearing a motto; their relation to the other figures on this side is somewhat problematic. The other series begins, as a counterpart to the Church, with the noble statue of the Synagogue, with a bandage over the eyes. Then follows the Visitation, in which Mary and Elizabeth are standing on the same pedestal; to this is added a representation of the Annunciation in the figures of the Angel and the Virgin. Next to these again, not without doing violence to the idea of connection, appear the five foolish Virgins, and further on the seven liberal Arts. In the statues on this side the different expression in the heads is excellent, and, for the most part, harmonizes with the attitude of the figure. One of the Foolish Virgins, a truly Dante-like head, is looking down thoughtfully and almost gloomily. One of the Arts, with a wise acute expression of countenance, is Logic; Rhetoric is meditative and yet animated; Geometry is gazing attentively; Music is listening to bells; another, probably Astronomy, is looking upwards enthusiastically. Several saints, among others, St. Catherine and St. Margaret, conclude the whole. Much as caprice and apparent affectation intrude themselves, still the whole produces a poetical and thoughtful

effect, which is occasionally enhanced by the rich and well-preserved colouring.

Tombstones. Lastly, a number of tombstones in several parts of Germany worthily represent the same simple and noble style, and display, moreover, increased variety of conception. Thus in Strasburg Cathedral there is an episcopal monument, contemporaneous with the beginning of the building of the tower, and therefore belonging to the close of the century, a date also confirmed by the evident effort at portrait-like truth. The work is richly ornamented, and completely coloured. To the same late period belongs the tomb of Count Berthold of Zähringen (died 1218), in the Cathedral at Freiburg. The head, with its moustache, is a decided portrait; the figure, attired in a coat of chain-mail, is standing with extended legs on a lion, and the hands are folded as if in prayer. The work probably belongs to the beginning of the fourteenth century, when the long flowing garments of the earlier period had given place to the more inartistic short coat of mail. On the other hand, the ideal style of the earliest part of the century, is shown in the tombs of the Landgrave Conrad (died 1243) in the church of St. Elizabeth at Marburg,* and in the remarkable tomb of Archbishop Siegfried (died 1249) in the cathedral at Mainz.† At his side, on a smaller scale, are the two anti-kings, Heinrich Raspe and Wilhelm von Holland, on whom he is placing crowns, an original characterization of spiritual power which has led to constrained and angular attitudes. Other excellent works are the tomb of a Count Otto, of Botenlauben‡ and his wife, in the church at Frauenrode, near Kissingen; also in the monastery of Altenberg on the Lahn, the monument of Count Heinrich of Solms-Braunfels,§ all of them executed soon after the middle of the century. Lastly, belonging to the close of the century, is the tomb of Count Diether, of Katzenellenbogen, originally in the Clara Church at Mainz, and now in the Wiesbaden Museum,‖ and the interesting monument, in burnt clay and richly coloured, of Duke Henry IV. (died 1290), in the Cross Church at Breslau. He is attired in a shirt of mail, and is fully armed. On the sides of the tumba the mourning train of relatives and priests appears on a smaller scale.

Bronze Casting. While stone sculpture was thus employed, bronze casting, which had formerly been so much in vogue in Germany, was for some time in the back-ground. It is true, at the beginning of

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* Moller's *Denkm.*, pl. 18.

† See excellent photographic illustrations of this and the other monuments in Mainz Cathedral in H. Emden's *Dom zu Mainz*, 1858.

‡ Von Hefner-Alteneck: *Trachten des M. A.* I., pl. 59, 60.

§ Hefner-Alteneck, I. pl. 68.

‖ Müller's *Beiträge*, II. p. 27.

the century, the before-mentioned (vol. i. page 382) brazen baptismal font in Hildesheim Cathedral was executed, but in conception and treatment it belongs entirely to the Romanesque style. On the other hand, the cathedral at Würzburg possesses a baptismal font in the early Gothic form, executed, according to the inscription, by Master Eckard of Worms in the year 1279. In eight compartments, crowned by primitive Gothic gables, there are eight scenes from the life of Christ, in a style which, in the drapery of the well-placed figures, exhibits much of the full arrangement of the Romanesque style, but combined with the more slender forms and flowing lines of the early Gothic. In the Annunciation, the angel especially is noble in bearing and the drapery falls in delicate folds. In the Birth of Christ, the Virgin is lying on the couch, while Joseph is sitting comfortably beside her on a high stool, supporting himself on his staff. Then comes the Baptism of Christ, which, like all other scenes, is simply depicted with a few figures. Next follows Christ on the Cross, then the Resurrection, in which the small figures of the donator and the master, the latter in a kind of tunic, are depicted kneeling. Lastly come the Ascension and the Outpouring of the Holy Spirit, in an animated style. The work is in no wise rude, * but is executed with care and painstaking; the small heads alone are deficient in life-like expression.

Würzburg.

Works of Goldsmiths.

Still more decidedly did the goldsmiths adhere to the splendid forms of the Romanesque style with its rich ornament and full figures. This is exhibited in the magnificent casket of the Virgin, executed in the year 1214, in the Cathedral of Tournay, with its small representations from the life of the Virgin; also, somewhat later, in 1267, in the shrine of St. Eleutherius in the same church, † one of the most splendid works of the kind, with excellent statuettes of the Apostles. Even in the year 1263, the older style appears in the Suitbertus casket in the monastery church at Kaiserswerth; while, on the other hand, in one of the richest works, the shrine of the Virgin in the cathedral at Aix-la-Chapelle, ‡ which, therefore, may have been executed about 1220, certain elements of the early Gothic style are introduced. Not till the following epoch do these works exhibit the complete transition to the Gothic.

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* SCHNAASE, *G. d. b. Künste.* V., p. 799, seems to me to criticise the work rather too unfavourably. Cf. BECKER and VON HEFNER *Kunstw.* and *G. d. M. A.* pl. 19.

† DIDRON: *Ann. Archéol. Tom.*, xiv.

‡ Illustrated in the *Mél. d'Archéol.*, I. pl. 1—9, and in E. aus'm WEERTH *Denkm.*

III. England.

Late Development.

Plastic art had hitherto been rarely cultivated in England. The few monuments of the earlier period exhibit, up to the close of the twelfth century, the utmost rudeness and stiffness. They accord with the unpleasing heaviness of Norman architecture. But when in the adjacent country of France, nearly allied as it was at that time with England, the new Gothic style was introduced, it was speedily and readily adopted by the practical island people. As early as the close of the twelfth century, a French architect, Guillaume de Sens, was summoned over to superintend the building of the new choir of Canterbury Cathedral. Soon after the Temple Church was built, and somewhat later, Westminster Abbey, both in the French style. But it was the long reign of Henry III. which brought about such a brilliant advance in all branches of art. We know that this king summoned over various foreign artists, that he employed a painter from Florence, a worker in mosaic from Rome, a mint-master from Brunswick, and a goldsmith from Germany. The supposition, therefore, is natural, that he also summoned over foreign sculptors, and it is strengthened by various tombs, which were, undoubtedly, executed by foreign artists. Scarcely, however, was foreign sculpture introduced than, like architecture, it had to undergo a transformation in accordance with the national mind. The English, like all other exclusively aristocratic nations, sought in art, especially, the means of perpetuating the likeness of various personages. As, therefore, the Venetians subsequently brought portrait-painting to perfection, so the English now cultivated portrait-sculpture. They did not, however, as in France and Germany, start with the ideal religious style, but they endeavoured, as far as possible, accurately to delineate the special impress of the individual form; and thus earlier than any other nations they arrived at many realistic peculiarities of style, which subsequently re-acted on their religious sculptures. A glance at their tombs * will make this evident.

Tombs.

The tombs of English kings at Fontevrault (vol. ii. page 24), belonging to the commencement of the century, exhibit the severe style of the earlier period. The monument of King John (died 1216), in the Cathedral at Worcester, probably placed there immediately after his death, is the first to display a new mode of representation. The king is reclining in a life-like attitude, with open eyes; in his right hand is the sceptre, and in his left the sword-hilt.

Worcester.

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* See excellent illustrations in Stothard, *Monum. Effigies of Gr. Britain*, 1817. Unsatisfactory in illustration, but rich in material, is the older work by J. Carter, *Specimens of Ancient Sculpture and Painting in England*, 1780. New Edit., 1838.

The head exhibits a decided effort at characteristic delineation. Even the lion, on which it is resting, is biting the scabbard. It is like the first original expression of a new feeling of life, which is still struggling with the severer style of form, with the parallel arrangement of the folds, and the serious conception of the earlier period. This striving after expression leads to a peculiar style of treatment in the numerous monuments of knights. The figures constantly appear in full armour, with coats of chain-mail, and short military cloaks, often in warlike attitudes and ready for combat, most of them with legs crossed. This latter, almost genre-like idea, has been explained as probably indicating that the personage thus represented has taken part in a crusade. It is, however, nothing else than the desire to depict these active figures not as reposing, but advancing, just as though in another manner, that is, by profile position, we find a similar idea expressed in several tombs of bishops at Bamberg.

Temple Church in London.

A series of these monuments are to be seen in the Temple Church in London. The earliest, perhaps, is the tomb of Geoffrey de Magnavilla, Count of Essex. He is depicted with hard features, and in an advancing attitude, which is rendered still more apparent from the inflated drapery. His right hand is lying on his breast; his left holds the shield. Similar is the figure of Lord de Ros, only somewhat more soft in treatment: the right hand is again resting on the breast, and the left hand holds the sword. In a younger Lord de Ros the same idea appears in a more graceful form, the step more elastic, the drapery more richly arranged; the head, in spite of its typical smile and waving hair, is full of characteristic life: the hands are folded, as if in prayer, and the expression is mild. On the other hand, the statue of Earl Bohun of Hereford, is lying stiffly, with the hands folded on the breast. Still more rude and hard in execution, and stiff in attitude, with the legs widely sundered, is the statue of William Marshall, Earl of Pembroke. The right hand is lying on the sword-hilt. His son William, on the other hand, is represented in a life-like attitude, with his legs crossed, and drawing the sword from the scabbard. The head is hard in treatment, but youthful, and the drapery is flowing. Still more bold and expressive is the similar statue of the other son Gilbert, who is grasping his sword, and has half drawn it from the sheath. Lastly, in the Cathedral of Durham, there is a monument, on which a knight appears with closed vizor, upraised shield, and drawn sword, ready for battle. We see in these monuments how great was the effort after diversity and truth of expression, and how constantly the artists endeavoured to vary the uniformity of their subject by new attitudes and ideas. The same life-like appearance, owing to the advancing position and fluttering military cloak, is also exhibited in the tomb of William Longespee (died

Cathedral of Durham.

1227), in Salisbury Cathedral. Similar works are frequently to be seen throughout the churches and cathedrals of the country, many of them inferior in work, and others excellent in treatment. This is especially the case in the tomb of a Montfort in the Church at Hitchendon; in that of Lord de Vaux, in Winchester Cathedral; in the monument of Robert de Vere, in the Church at Hatfield; in the energetic statue of the unfortunate Robert Duke of Normandy, eldest son of William the Conqueror, in the Cathedral of Gloucester (Fig. 227), and several others.

Fig. 227.
Duke Robert of Normandy.
Gloucester Cathedral.

Tombs at Salisbury.

While this naturalistic conception preponderates in knightly monuments, the episcopal, royal, and female statues adhere rather to the ideal style. Thus the figure of Bishop Bridport (died 1262), in Salisbury Cathedral, is very important, from its free and grand conception. The noblest of all the English monuments of this epoch are, however, those in the choir of Westminster Abbey, of King Henry III. (died 1272), and of Queen Eleanor, wife of Edward I. (died 1290). Both are cast in bronze, modelled with masterly skill, unsurpassed in nobleness of design, and, especially the queen, full of grace and majesty. Both works are the production of a goldsmith, Master William Torrell, who may be considered, perhaps, as an Italian artist. Still, some other monuments in Westminster Abbey are almost equal to them in beauty. Thus, for instance, the tomb of a Countess Eveline of Lancaster (died 1269), and that of her husband Edmund (died 1296), second son of Henry III.; also the monument of the half brother of the same king, William of Valence (died 1296), likewise executed in bronze, but evidencing the hand of a French artist in its enamelled and gold detail.

Westminster Abbey.

Ecclesiastical Sculpture.

Ecclesiastical sculpture did not attain to such a grand position in England as in France. The designs of the façades are for the most part without those extensive portals, in the adornment of which sculpture found such a splendid field of activity. Only occasionally do we meet in England with façades of rich plastic ornament. On the other hand, the newly awakened desire for sculptured work sought and found, in the interior of buildings, many a modest place, which it adorned with graceful reliefs. We find ornaments of this kind in great abundance in the pendentives of arcades in churches and chapter-houses, and also on the consoles and key-

stones of vaulted ceilings. In these works the tendency to grace and elegance predominates, and is often combined with great observation of life and sparkling humour. The earliest monument of ecclesiastical sculpture in England, and at the same time the grandest and most extensive, are the sculptures on the façade of Wells Cathedral,* completed before 1250. Evidently influenced by French works, we find a detailed representation of the History of Redemption spread over the separate parts of the great façade. About 600 figures in reliefs, or statues, are introduced in several horizontal rows. They begin with the statues of the patriarchs and prophets, and display in the tympanum of the portal the Madonna and Child, adored by angels: then follow representations in relief of incidents from the Old and New Testaments; further above, various colossal statues of bishops, and other ecclesiastics, as well as of kings, knights, and ladies, probably the former rulers of the country; lastly, the whole is crowned by a representation of the Last Judgment, composed of detached figures. The style of these works exhibits a transition from the constrained, though grandly treated Romanesque form to the more simple and flowing lines of the new epoch. The colossal statues of the kings and queens are especially grand figures, the drapery still frequently displaying conventional Romanesque ideas, either flowing on the ground, or more animated in its arrangement, but always adhering to the constrained parallel folds. The heads have a full, powerful, and, at the same time, noble type. In the seated colossal figures of bishops, on the other hand, a freer delineation is apparent; the heads are still severe, but finished with plastic taste; the drapery falls in grand and deeply-cut folds; the expression is speakingly life-like. In other figures, again, the new style exhibits a delicate flow of lines and attains to great perfection.

Wells Cathedral.

There are, besides, sculptures of far less importance and extent, it is true, on the façades of the Cathedrals of Peterborough and Lichfield; in the latter especially there are a number of sadly mutilated statues: also in the Abbey Church of Croyland, and in Lincoln Cathedral, which possesses a portal adorned with reliefs on the south-side aisle. Far more valuable, on the other hand, are the choirs of angels which were introduced in the pendentives of the triforium gallery in the choir of the latter cathedral (after 1282). The artist was evidently inspired by a profound, but vague imagination; for the angels are not only very different in figure, character, expression, and employment, but we find scattered among them figures of Christ, of the Virgin and Child, and other important personages. On one

Other works.

Lincoln.

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* COCKERELL: *Iconogr. of the West Front of Wells Cathedral.* Oxford, 1851. Cf. CARTER, pl. 86, *et seq.*, and FLAXMAN, *Lectures on Sculpture*, (London, 1829), pl. 2—4.

occasion an angel is executing the vengeance of God, and is driving Adam and Eve from Paradise. The history of the Fall of Man and of Redemption is conceived amid the intervention of heavenly hosts, and thus forms a wholly new and poetical point of view.* The execution exhibits throughout the finished free style of the close of the century. Everything is full of life and freshness and youthful grace; the attitudes are extremely varied; at times somewhat constrained, but always pleasing and attractive. The drapery also is arranged in great deep folds, with excellent regard to effect. The work is one of the noblest productions belonging to the new style in England. In a similar manner, at this same time, the pendentives of the arcades in the chapter-house of Salisbury Cathedral were adorned with sixty reliefs, containing scenes from the Old Testament. Although greatly injured, the noble and distinct style, and the excellent adaptation to the space, are still plainly to be recognized.

Salisbury.

Lastly, we must mention the stone crosses, built in the form of pointed columns, which Edward I. caused to be placed at the twelve stages at which the funeral procession rested which conveyed the body of his Queen, Eleanor, from Northampton to London. These monuments, three of which, at Northampton, Geddington, and Waltham, have been preserved, are adorned with various sculptures, and with the statue of the queen. Although these cannot compare in beauty with the above-mentioned works, they are remarkable for their depth of expression, gracefulness of bearing, and flowing drapery. Native sculptors are named as the artists employed, especially one William of Ireland, and Alexander of Abington, who is designated as "le Imaginator," while other hands were employed in the subordinate parts; and in the architectural work a French master is mentioned among others. We see, therefore, towards the close of the epoch in England that sculpture was actively cultivated by native talent as well as by foreign masters.

Stone Crosses.

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* SCHNAASE gives a beautiful explanation of this idea in his *Gesch. d. bild. K.* v. p. 778. Cf. also COCKERELL in the *Memoirs of the Antiqu. of Lincoln.* (London, 1850.)

FOURTH CHAPTER.

NORTHERN SCULPTURE IN THE LATE GOTHIC EPOCH.

FROM 1300 — 1450.

Germs of Disruption.

THE beginning of the fourteenth century forms the turning-point of the mediæval epoch. In all spheres of life there appear tokens of an unceasingly advancing internal disruption, from which, not until the following epoch, the germ of a new period was to evolve. The imposing structure of the hierarchy saw itself shattered in its fundamental basis, and the exile to Avignon broke to pieces the universal authority of the Pope. But no less powerless was the decline of the Imperial rule, destroyed as it was by fruitless contests with the hierarchy, and still more enfeebled by the constantly increasing ascendancy of independent princes. While this disruption was especially evident in the two privileged classes, chivalry forfeited its importance by degenerating into external and conventional rules, the clergy sunk into a state of universal corruption, and the healthful elements of the time seemed to find safety in the rising citizen class. Here a fresh growth and prosperity showed themselves, and a proud self-consciousness and a feeling of individual power arose, expressing themselves in a bold yearning for freedom and in a striving after democratic constitutions. And from the bosom of this same circle, from the citizen monastic orders of the cities, now flourishing more and more, and forming a striking contrast to the old aristocratic societies of the Benedictines and Cistercians, there proceeded a similar opposition in religious matters, bringing to light the contemplative and subjective enthusiasm of the mystics in the place of the dead and ossified scholastic divinity.

Change in Plastic Art.

Such a state of feeling must have been especially calculated to promote the plastic arts, as they were peculiarly qualified to express individual feeling. In fact we find that the new period applied all its energies to the culture of both sculpture and painting, to that of the latter particularly. For painting can most deeply reveal the life of the soul in the delicate lights of colour, and although the plastic art of the Middle Ages, almost without exception, partook of the advantages of colouring, still the fixed material form was opposed to the ardent feeling of a period

remarkable for sentiment and even for sentimentality. While we believe, therefore, that we can trace a more flowing life and a freer picturesque mode of treatment even in the architecture of this epoch, how could plastic art have escaped the same tendency? And truly, changes—not sudden ones, but entirely gradual—were imperceptibly taking place in sculpture,—changes which can only be explained by the preponderance of the life of feeling. The germs of this transformation existed even in the works of the former epoch. We have in these repeatedly pointed out certain typically recurring movements of the body, the conventional smile with the half-closed eyes and contracted lips, which were designed to express feeling and grace. These characteristics were now more and more strengthened; the figures were imbued with a strange inner life, which found vent in bending attitudes, in the strong curve of the one side and the equally strong contraction of the other, in the bending down or inclining of the head, and in an exaggerated smile, in which the eyes were even placed obliquely, the outer corners lying deeper than the inner. At the same time, masses of drapery were heaped together and broken up by far too detached folds, the lines here also being gently curved. This exuberant treatment of the drapery, which originated in studies of the antique, had even in the former epoch distinguished most of the German schools, and, as in the fourteenth century, Germany again for a long period stood at the head of the artistic life in the north, we can here also trace the link by earlier anticipatory movements.

New Feeling.

Thus in the place of the former freedom and naïveté a softness now appeared, which even passed into sentimentality and conventionality. But also in profoundness and richness of thought, the works of the fourteenth century are inferior to those of the thirteenth. Only rarely do we find those important cycles of painting which come before us as echoes of that grand period: on the other hand the productions of sculpture, insulated as they are for the most part, meet us to a far greater extent, not merely on portals, on the pillars of churches and chapels, but on town-halls and guildhalls, in the projections and corners of dwelling-houses; in fact everywhere, even in the simplest public monuments, plastic art asserted its sway. It is true, there were no new forms to create, but only to repeat those of the last century; but in this constant solution of the same task, art acquired great variety, as may be seen above all in the thousands of Madonna statues. For no figure was so popular or so constantly desired as that of the Virgin Mother of God, and none was so calculated to display the warmth and depth of feeling which animated the minds of men.

Naturalism.

While thus the plastic art of this period was inferior to that of the former one in some important points, this was compensated, on the other hand, by a more accurate attention to nature, by more

exact delineation, and by fuller development of form. Yet this tendency also, owing to the feeble understanding of nature, led to no favourable results; for as an understanding of the whole physical organization was still lacking, the artist adhered to the delineation of the separate parts and to a partial exhibition of the form, which robbed the new works of the old harmony without giving them in return any higher truthfulness to life. Thus they are only more styleless and restless than the earlier works. Only in productions of small dimension, especially in ivory carvings, where the scale scarcely admitted of a more exact delineation of the separate part, the desire of the period harmonized frequently most beautifully with its ability. These works give us the purest impression of all the charming characteristics of the time.

Citizen Masters.

Added to this, the worth of the separate productions exhibits far greater differences and fluctuations than in the former epoch. This is connected with the fact that sculpture had now completely passed into the hands of civil masters, and by being carried on by a company, it acquired, indeed, solid technical rules, but also an unmistakable mental limit. And just as the brilliant chivalric poetry soon faded away and degenerated at length into a homely minstrel's song, so the plastic art of the fourteenth century too often lacked the mental depth and spirited outline which its predecessor had drawn from the learning and knightly culture of the preceding period. Hence it happens that plastic art, for more than a century and a half, pursues, almost unthinkingly, the same track without acquiring new ideas, or mastering new means of representation. Only in the one point of greater adherence to nature did it make manifold efforts, which are worthy of remark, of course, as symptoms of the new impulses of the period, but in an artistic sense they only disclose the internal discord that prevailed. The earlier period was great, just because it never tried to produce more than its technical resources and its still feeble study of nature permitted. The present epoch tried to produce more than it was able, and split on the rock of too slight a knowledge of nature and deficient psychological observation.

Symptoms of Decline.

Thus, then, we cannot deny, in spite of many single successful works, that the plastic art of the fourteenth century exhibits the approaching decline of the sculpture of the Middle Ages. Just as the earlier range of ideas had become exhausted, the grand symbolic cycles had fallen into decline, and from their ruins were gathered fragments of historical delineation, which were applied henceforth on a smaller scale, and in inferior workmanship as ornaments for the new houses of God. If, however, we glance at the short duration and sudden decline of Christian sculpture, and weigh its position, and the conditions that fettered it, we shall not be surprised at its rapid languishing, but rather at the brilliant splendour it displayed in spite of the trammels it endured. For we must

repeat, that plastic art could only conditionally subserve the Christian range of ideas. The more perfectly it fulfilled its vocation, the more victoriously it displayed the physical beauty of the human form, the more sensibly did the spiritual character of Christianity suffer, resting as it did not on the glorification, but on the mortification and disdain of sensual beauty. Only indirectly could Christianity be conducive to the cultivation of plastic art, inasmuch as it enforced the perfect freedom of the individual man. But, in order to perform the tasks that thus arose, it lacked during the Middle Ages the thorough study of nature. It remained for a new period, which was to break the fetters of ecclesiastical ideas, and to tear asunder the veil which concealed from man the distinct view of nature, to solve the difficulty.

Relation to Nature.

For while the masters of the thirteenth century had often delineated the human form with surprising life and truth, and even occasionally with realistic detail, they had in so doing been guided rather by a lively power of imagination than by accurate study. Their figures are rather finely conceived than profoundly understood. They lack that triumphant certainty which alone proceeds from the complete knowledge of the organization of the body and its internal conditions. The artists of the fourteenth century do not in this, on the whole, advance much further; but they are satisfied, as we have before said, with better finishing the separate parts. But, in another respect, the dawning appreciation of nature in many ways enriched plastic art. They contemplated more constantly, and with greater interest in the detail, the life that surrounded them, and they introduced into their representations various genre-like, and even humorous touches. It was the only means for reviving the somewhat worn-out materials. The representation of the devils (in the delineations of the Last Judgment) was one of the earliest fields selected for this strongly awakened humour. The demoniacal unearthliness of former representations now gave place to burlesque delineations. They fearlessly made merry over the devil. In a similar manner, in representations of the Holy Sepulchre, or of the Resurrection of Christ, the slumbering watchers afforded genre-like incidents which were eagerly made use of. Whoever is acquainted with the Middle Ages will not be astonished at this mingling of the sacred with the profane, and indeed with the low comic. Other examples of a similar kind are given in the fourteenth century by the Mysteries which emanated from the Church, and enjoyed spiritual protection. If in a play of the Resurrection of Christ,* the watchers at the tomb amused themselves with abusive words, and with fighting; if the three women, who came with spices to anoint the body of

* Published from a MS. in the University Library at Innsbruck by F. J. MONE, (Altdeutsche Schauspiele, 1841), p. 109, *et seq.*

the Lord, suggested a burlesque interlude, in which the unguent-seller opens his stall, his servant-boy Rubin runs away with his wife, and the base fellows Lasterbalk and Pusterbalk carry on ugly conversation; while amid all the obscenity is heard the touching lamentation of the holy women; we must confess that the sculptors have made modest use of the artistic license of the period. But poetry is ever the precursor and pioneer of sculpture; and in the following epoch we shall see how the ever-increasing taste for coarseness penetrated also into plastic art.

I. Germany.

If we single out the more important of the great number of plastic works which this period produced in Germany especially, we speedily perceive that among the better masters a mode of conception prevails which is not widely different from the style of the former epoch, and indeed even successfully emulates it in power of execution and warmth of feeling.

Nuremberg School, St. Laurence.

The first among the plastic schools of the fourteenth century is that of Nuremberg. Its first important work is the west portal of the Church of St. Laurence,* executed in the beginning of the century. Standing at the transition point of two epochs, it reminds us in its composition of the cyclical representations of the thirteenth century, adhering most to the main portal of Strasburg Cathedral, which had probably been completed shortly before, and the façade of which seems in more than one respect to have been kept in view by the master of St. Laurence. On the central pillar it contains the statue of the Madonna; on the side walls Adam and Eve and two Patriarchs; in the archivolts seated Apostles and Prophets; and lastly, on the tympanum, in several small reliefs, there is a representation of the Life of Christ from His Birth, to the Resurrection and the Last Judgment. In order to obtain space for this, the ingenious idea occurred to the master of crowning the two divisions of the door below the real tympanum with arched compartments, in order to introduce into these the history of the Childhood of Christ, His Birth, the Adoration of the Kings, the Circumcision, and the Flight into Egypt, room being still left for a representation of the Judgment of Solomon. In the pendentives he placed the Four Prophets, who, by strangely distorted attitudes, were made with difficulty to fill the space. In the tympanum there is a relief frieze above the portal beam depicting, in crowded groups, scenes from the Passion, in the centre of which rises the figure of the crucified Saviour with a group

* See a small but characteristic illustration in R. v. Rettberg's *Nürnberg's Kunstleben* (Stuttgart, 1854), p. 21.

of mourners. A graceful baldachin frieze separates this division from the upper compartment, which contains a representation of the Last Judgment. The artistic value of these extensive compositions is limited. The master does not lack freshness of feeling; several scenes, as, for instance, the Circumcision, the Entombment, the Crucifixion, and the Judgment of Solomon, are full of naïve life, and are even very successful in the expression of passionate feeling: for example, the fainting Mary at the foot of the Cross, or Mary wringing her hands at the tomb of Christ. On the other hand, the treatment of the figures is, on the whole, somewhat stiff and wooden; the outline of the forms suffers from hardness: the soft flowing drapery is given in the conventional manner of the period; but even here there is a certain mechanical coldness. The nude parts in the figures of Adam and Eve are executed with understanding; but here also the constrained attitude is strikingly different to the easy movement and nobleness of the same figures in the Cathedral at Bamberg. We feel that art has become commonplace.

St. Sebald.

The example of St. Laurence seems soon to have called forth a rival imitation in the Church of St. Sebald, where several portals are adorned with plastic works. In the tympanum of the portal of the southern aisle there is a representation of the Last Judgment, in which the artist evidently had the relief in the Church of St. Laurence in view, and successfully endeavoured to produce the same idea with greater freedom, to give increased softness and roundness to the figures, and to heighten the expression of feeling. Not merely are the supplicating figures of St. John and the Virgin mild and attractive, but even that of Christ as the Judge. The two angels also with the instruments of torture and the seated figure of Abraham with the souls of the saved in his bosom, which, after the example of the main portal at Bamberg, are introduced in the archivolts above the capitals of the columns, exhibit the same grace. In the Last Judgment the despair of the condemned, who are dragged away into Hell by a fantastic devil, is represented with a passionate action which verges, it is true, on restlessness, but evidences decided talent for dramatic life.

The two large statues of St. Peter and of a crowned woman, which stand on consoles by the side of the portal, are by another hand, and were perhaps executed somewhat earlier. They are slender and noble in attitude, and have the simple and grand arrangement of drapery belonging to the thirteenth century. The tympanum of the portal of the northern aisle* contains in two haut-reliefs the death of the Virgin, her burial, and above these her coronation. This is one of the most charming works of the early part of the fourteenth century; it is full of life and feeling, the composition is excellent, and the treatment soft

* Characteristically illustrated by R. v. RETTBERG, p. 23.

and flowing. The same talent for dramatic delineation is also shown in the figures of the Jews who are prostrating themselves before the coffin in the Virgin's burial. The statues of the Virgin and of the angel of the Annunciation on the sides of the portal belong to the same period.

Frauenkirche.

Soon afterwards the second great plastic work of the Nuremberg school was executed, namely, the rich sculptured ornament of the Frauenkirche, founded in 1355 by the Emperor Charles IV., and completed (perhaps without the sculpture) as early as 1361. The first works executed were probably the almost life-size statues of St. John the Baptist, the Virgin and Child, the three Holy Kings, the Veronica, and the Emperor Henry II. and his consort, which are affixed to the pillars in the choir. They are works of a good and solemn style, dignified bearing, and distinct and noble in the arrangement of the drapery. On the other hand, the numerous sculptures with which the main portal and the portico on the west side are adorned, betray quite another hand, and an old tradition ascribes them to Master Sebald Schonhofer. All the sculptures, like the church itself, are devoted to the glorification of the Virgin. The porch forms three portals, the foremost of which is divided by a central pillar. On this pillar the Madonna is represented enthroned under a rich baldachin as Queen of Heaven, holding the Infant Christ in her lap and surrounded by two angels.* Corresponding with her on the portal walls, after the example of the Church of St. Laurence, Adam and Eve and two patriarchs appear, while in the archivolts there are seated figures of the prophets. The two side portals contain below the statues of Apostles, and above in the archivolts seated female saints; the corner pillars exhibit St. Laurence and St. Sebald, the two patron saints of the city, and the Emperor Henry the Holy, with his consort. Above them the baldachins for other statues are still standing; and, lastly, in the pendentives, we find hovering patriarchs bearing mottoes, after the example of the Church of St. Laurence, but considerably more clumsy, although less constrained. The most striking thing in all these works is the effort to break through the usual mode of conception, and to effect an independent style. Nothing recalls to mind the exaggerated mannerism, the tender attitude, and the sentimental expression of most contemporary works. Calm seriousness, dignified bearing in the male figures (Fig. 228), and simple grace in the female figures, is combined with an able study of Nature, which successfully produces fuller development and greater perfection of form, especially in the two nude figures. In the heads particularly a new feeling of beauty is expressed, evidenced in the men by strong characterization, and in the women by a type differing from the ordinary ideal head, namely, a

Porch.

* Illustrated in RETTBERG, p. 32.

lovely oval, with greater roundness of form, strongly projecting chin, and high forehead, and the little mouth charmingly soft and full. This thoroughly individual head proves that the artist had sought and found his ideal in actual life. How much it had pleased him is evidenced by the fact that he unweariedly repeats it in all female and youthful figures. No less true to life is he in his characterization of the seated prophets whom he individualizes in various ways. One is holding his book open on his lap, while he seems reflecting upon a passage just read, another is displaying his scroll, a third is eagerly engaged in reading, another is resting on his arm, and with an air of deep thought is grasping his long flowing beard. While in all this the master is most successful, almost all the standing figures suffer from stiffness, their feet being placed strictly parallel and rather apart, as in the tomb figures. The weakest point, however, is the treatment of the drapery, especially in the standing figures, for, as in their stiff bearing there is no idea of any animated arrangement of the garment, and as all conventional drapery is visibly disdained, there arises a characterless play of laboriously studied folds, occasionally almost slovenly in their fall, recourse being even had to the old contrivance of drawing the mantle over from one side to the other, and fastening it under the arm.

Fig. 228.
From the Frauenkirche at Nuremberg.

Portal.

Similar to these works is the no less rich decoration of the interior of the porch. In the pediment of the portal the Birth of Christ, the Adoration of the Kings, and the Circumcision, are represented; on the pillars and archivolts there are a number of statues and statuettes, apparently patriarchs and saints, works of inferior merit, moreover, difficult to recognize, and destroyed by a thick coating. Lastly, even on the rib-work of the vaulted roof angels are introduced adoring and making music, ideal bearers, as it were, of the glory of the Madonna, who appears at the keystone in her coronation. Thus the whole work is a splendid hymn to the Virgin hewn

in stone, the pleasing earnestness and poetic feeling of the arrangement compensating for the lack of deeper thought or higher nobleness of conception.

Other Nuremberg Works.

What advance had been made by Nuremberg sculpture is evident even now in the abundance of plastic works with which not merely the exterior and interior of the churches were adorned, but also secular buildings of every kind. The variety of styles, partly to be explained by the great number of existing artists, and partly from the manifold influence of earlier works, perhaps also of the adjacent Bamberg, is very remarkable. Thus, soon after the middle of the century, we find in St. Sebald a new addition in the enlargement of the choir (1361—1377), and the decoration of the northern and so-called Bridal-gate, which led into the old transept. It contained in wall-niches and on consoles the statues of the Wise and Foolish Virgins, weak in expression, especially in the delineation of sorrow, which is monotonously expressed by an inclination of the head, and still more weak and puppet-like in the stereotyped style of the unsatisfactorily designed heads. On the other hand, the master possesses all those excellences which the earlier art presented in graceful and richly-arranged drapery, making it fall nobly on the slender carved figures, though not without a certain monotony. In this he adheres so much to the earlier style that the statuettes might be ascribed rather to the beginning than to the end of the fourteenth century.

Choir of St. Sebald.

Fig. 229.
From the Beautiful Fountain at Nuremberg.

The Beautiful Fountain.

Among the most important works of the close of the century is the so-called "Beautiful Fountain" in the market-place, the sculptures of which have been hitherto assigned to Sebald Schonhofer. More recent investigations have, however, proved that the monument was executed between 1385 and 1396 by Master Heinrich den Balier ("Parlirer")* (Fig. 229). It contains a number of statues; in the first

* Cf. J. BAADER. *Beitr. zur Künstgesch. Nürnberg's.* 2nd part, p. 10, *et seq.* We also learn there that Master RUDOLF, the painter, gilded and painted the sculptures.

place, the nine heroes, Hector, Alexander, and Julius Cæsar, as representatives of the heathen; Joshua, David, and Judas Maccabæus, as representatives of the Jews; and Clodwig, Charlemagne, and Godfrey de Bouillon, as Christians; besides the Seven Electors. There are, moreover, eight figures of prophets and patriarchs of the Old Testament. Although subsequently renewed and repeatedly restored, the original style is still partially to be perceived, distinguished as it is by grandeur of outline, strong characterization, and great truthfulness to Nature.

St. James.

Of the other Nuremberg monuments belonging to this period we can only briefly mention the most important, in order to give, at least, an idea of the richness of these plastic works. Several excellent ones are to be found in the St. James's Church. In the first place, there are the four seated figures of the two St. Johns, St. Paul, and St. Simon, executed in burnt clay, on the steps of the remarkable high altar, which has unfortunately been destroyed by restoration. The drapery falls splendidly, and is rich and beautiful in idea. There is also a noble statue of St. James in the choir, the perfect execution and life-like characterization of which point to the close of this epoch. No less good is a figure of St. Peter, which is among the other Apostles. Placed on separate consoles, there is a seated Madonna surrounded by the three Holy Kings: works which approach, both in their excellences and deficiencies, the statues of the Wise and Foolish Virgins in the Church of St. Sebald. On the other hand, I feel inclined to ascribe the noble figure of a Christ standing with folded arms in the attitude of deep sadness, and pointing to the wound in his side,* to the master of the porch of the Frauenkirche. The peculiarly long type of head, the understanding of the nude form, and the somewhat sundered position of the legs mark this affinity. How much this touching idea excited interest is proved by the repetitions of the same statue—occasionally, it is true, very inferior in style—which are to be met with in St. Laurence and St. Sebald. In the Church of St. Sebald there are, moreover, numerous statues of Apostles, and other Saints; and, among others, Henry II. and Kunigunde appear on the pillars of the nave, for the most part indifferent productions of this epoch, executed by very different hands. Still more inferior are the greater number of the similar statues on the inner walls of the choir in the same church; the supplicating Virgin, and the Angel of the Annunciation, especially the former, alone exhibit higher artistic feeling. The bas-relief figures of the Apostles and other saints, as well as the insulated figures of the Evangelists, on the brazen font of the same church, are of no considerable importance; the drapery falls conventionally in masses of

Various works in St. Sebald.

* See illustration in R. v. RETTBERG, p. 22.

folds, and the figures themselves are therefore somewhat too broad and too short.

Other Works in St. Laurence.

In the Church of St. Laurence the statues on the pillars of the nave, as well as those of the choir, are likewise of very different kinds. Throughout of no high value, they bear the usual stamp of the later period of this epoch, and prove how rapidly art here assumed an external mechanical character. On the other hand, the same church contains several sculptures belonging to the first half of the fifteenth century, which again display the better manner of the earlier style, and, by greater roundness of the usually somewhat compact figures, approach at the same time to a more simple conception of nature. This is the case, for instance, in the Theokar altar, of the year 1437, where the plastic ornament consists of statuettes, carved in wood and painted, of the enthroned Christ with the orb, and of Bishop Theokar likewise seated, surrounded by standing figures of the twelve Apostles. This work, which is one of the earliest and best wood-carvings which we possess, adheres throughout to the earlier ideal style, which wholly excludes all individual expression from the heads, but produces an attractive effect in the gracefulness of the forms, in the flowing beard and hair, and in the soft folds of the drapery. How rudely, however, occasionally, these works were executed at this period, is seen in the corpse of Christ in the base of the Wolfgang altar in the same church, the paintings of which far surpass the value of this revolting carving. Of the numerous other works which are to be found on the outside of dwelling-houses at this period, the reliefs on the projection of the pastor's house of St. Sebald may be especially distinguished. Probably executed after the fire in 1361, they contain the five principal scenes from the Life of the Virgin, well arranged, and delineated with life.

On dwelling-houses.

Swabian Sculpture. Augsburg.

We meet with a second important school in Swabia, in the next place, in the two main portals of the cathedral at Augsburg, the Romanesque style of which underwent, in the year 1321, a thorough extension and re-modelling, which lasted to the close of the epoch.

North Portal.

The earliest works here are those of the north portal, two crowned female figures, one with a sceptre, and the model of the old Romanesque cathedral, completely in the style of the thirteenth century, with long, flowing garments, round compact heads, and the somewhat stiff smile in the half-opened eyes. The two statues of the left side appear somewhat later; one is a Magdalen veiled, and bearing the vessel of ointment in both hands, the drapery gracefully arranged in the advanced style of the fourteenth century, but the head with the conventional curls corresponds rather with the typical character of the two earlier figures. By her side is the holy Bishop Ulrich, with the fish in his hand; the head and beard betray

strong mannerism, no less than the curved attitude of the figure. The drapery preserves a due medium between the plastic sharpness and distinctness of the first figures and the soft flowing treatment of the Magdalen. This latter stands nearest the Madonna on the central pillar, in whose head, with its broad, portrait-like features, noble chin, and kindly expression, we perceive traces of the fifteenth century style. The tympanum contains, in three divisions, the reliefs of the Annunciation, of the Birth of Christ, and of the Adoration of the Kings, besides the Death and Coronation of the Virgin. The arrangement is poor, and in rather a worn-out style—insignificant figures, large, conventional heads, with formal beards; the female heads almost round, the folds of the drapery graceful, but conventional; in short, an unimportant work of the end of the fourteenth century. The upper edge of the arch displays a number of lions running and biting each other, full of coarse humour. In niches below the high arch, terminating in a curved point, the enthroned Madonna appears, and on each side of her a female figure and three prophets, all bearing scrolls. Below are to be seen two seated kings, probably David and Solomon, to whose throne the lions refer; then again, six female figures with scrolls, the latter rather well executed in the advanced style of the fourteenth century, the former only rudely completed.

Fig. 230. Madonna.
From the Cathedral at Augsburg.

Still richer is the ornament of the south portal. The Madonna on the central pillar (Fig. 230) is one of the best of this period; the somewhat large head has an amiable expression, the form of the body is excellent, and the drapery is arranged in soft folds. On the side walls, on pedestals of various kinds, there stand in the first place three Apostles; the three on the left side especially, are finely finished statues of good proportion and excellent workmanship, while the three others betray a far weaker hand. The other six, introduced on the projecting buttresses, are on a larger scale, but they exhibit the same style, though in heavier proportions. Here also those on the left side are better executed than the others. But different as the genius of the different artists appears to have been, a uniform character may be seen pervading the whole, betraying nothing of the

South Portal.

mannerism of bearing and attitude that marks most contemporary works; but, on the contrary, exhibiting in all the figures a simple and natural mode of conception and pleasing feeling. The citizen element of the period is here seen in its attractive side. In small reliefs on the tympanum the history of the Virgin is represented in crowded but animated groups, apparently belonging to the early part of the century; in the archivolts there are three rows of kings and prophets, likewise simply treated in the early Gothic style. Somewhat more conventional, and probably of a later date, on the other hand, are the prophets in the intrados of the projecting arch which surrounds the portal like a porch. But the plastic ornament extends still further over the adjacent parts of the building. On the façade of the two buttresses, in continuation of the rows of the Apostles, there are on the left two crowned female figures, one of them the Madonna, under whose extended mantle small figures of the pope, emperor, monks, and laity, are seeking protection; a work of great majesty. The other figure has a small portrait-like head, broad forehead, prominent eyes, and small nunlike covered chin; the drapery falls in rich and flowing folds. Corresponding with these, on the right pillar we find the Annunciation, likewise an excellent work, especially the Madonna, with her beautiful oval head, eyes humbly cast down, and the angel holding a scroll in her clasped hands. Lastly, on the wall above the portal, surmounted with a pointed frieze of rich ornament, there is a representation of the Last Judgment, consisting of single figures on consoles, and chiefly depicting risen ones. Above appears a figure of Christ enthroned, much injured by time, and on either side, as kneeling suppliants, are the Virgin and St. John, followed by three slender angels bearing instruments of martyrdom, and only superficially treated. The whole is concluded by the jaws of Hell, with some figures of the condemned looking calmly in, and opposite to them St. Peter as the porter of Heaven admitting the blessed. All is in the simple style of the close of the fourteenth century.

Augsburg Museum.

Some works in the Maximilian Museum afford further proof of the able advance of sculpture in Augsburg. Above all there is a large and coloured statue of the Madonna, carved in wood, and brought from the Church of St. Ulrich, a work of the end of this epoch; the arrangement of the drapery is grand, the head is full of grace and majesty, but the Infant Christ is less successful. Equally beautiful is a statue of the Madonna, likewise carved in wood, in the church of the village of Haunstetten, not far from Augsburg, in which the strong curve of the figure produces a splendid arrangement of the excellently-finished drapery; the small head exhibits a beautiful profile, with its long and almost straight nose, and the Infant Christ also is graceful and is slightly bending forward. The feet are resting on a head of Luna, with an almost classical profile, the idea of which

may be explained perhaps by the acquaintance with antique works afforded by a soil imbued with old Roman civilization. Even in these works, in spite of their exhibiting the character of the period, we find Swabian sculpture essentially different from the Franconian, which appeared in Nuremberg. While in the latter there was less striving after beauty, but after powerful characterization in the male figures, and after a pleasing expression of feeling in the female, a higher taste for beauty prevails in the Swabian school, the slender figures occasionally displaying grand majesty and charming tenderness.

Cathedral at Ulm.

We find a similar tendency also in the portals of Ulm Cathedral, which all bear the date of the close of the epoch. On the main portal there are four statues on the insulated pillars of the porch; on one side the Virgin and St. Martin, and on the other side St. John the Baptist and a bishop, all in the conventional style of the period, with unpleasingly short proportions. The soft ideal treatment of this earlier style appears more attractively in the statuettes above the two smaller portal arches and the large general arch, and especially in the naïve reliefs of the tympanum. These contain the history of the Creation up to the Fall of Man, and are full of charmingly speaking touches; for instance, the little Eve drawing on her garment, which God the Father is carefully spreading over her. The other sculptures of the portal are excellent works of the following epoch. The sculptures on the portals of the side aisles display inferior work; on the north the Passion of Christ is depicted in small reliefs, among which the group of mourners under the Cross alone evidences finer feeling. On the south portal there appears the Resurrection of the Dead and the Last Judgment.

Cross Church at Gmünd.

There are some excellent works in the Church of the Holy Cross at Gmünd, which was begun in 1351 by Heinrich (Arler), and the sculptures of which belong to the close of this epoch. In the first place, on all the buttresses of the nave, though unfortunately somewhat concealed by a projecting column, there are large statues of Apostles and Prophets of excellent workmanship, in rich drapery, most of them in good attitudes, which are only occasionally fettered by the narrowness of the space, and the heads are full of characteristic life. These works coincide with the completion of the church in 1410. The four portals of the church are also richly adorned with sculptures. The southern choir portal contains in the deep intrados of the arch, which surrounds it like a porch, some thoroughly naïve representations from the History of the Creation to the Sacrifice of Noah after the Deluge, all depicted with life and distinctness. In the separate acts of creation God always recurs in the same attitude, thus impressing upon the spectator the importance of the

Southern Choir Portal.

figure. In the Deluge, we see the ark like a great chest, from the windows of which the animals below and Noah's family above are looking comfortably out. The outer archivolts contain venerable figures of the Prophets, and the inner ones charming angels with instruments of martyrdom, evidencing a purer sense of the beautiful than is often apparent in the art of this entire epoch. Below, on the frame of the door, there are consoles for twelve statues, of which only Moses and Isaiah are executed. Lastly, the tympanum contains the Last Judgment in three divisions; above is Christ grotesquely depicted with the sword in His mouth, surrounded by angels blowing trumpets and by the two intercessors, Mary and St. John. In the middle row the Apostles are represented sitting, and full of lively action; below is the Resurrection of the Dead in crowded, dramatic groups, with every class naïvely characterized after the example of the Mystery Plays. Among the devils there is one of a frog-like form, depicted with great humour. The whole rich portal acquires especial importance from its magnificent old polychromy.

Northern Choir Portal.

The north portal of the choir displays in the tympanum, likewise in three divisions, the History of the Passion up to the Redemption of our forefathers from the lower world; the archivolts are filled in a crowded style with eighteen small groups, depicting the martyrdom of the Apostles and other saints. The work is similar to that on the south portal, full of life, but not very fine in execution. More important, however, are the statues on the two side walls of the Wise and Foolish Virgins, lovely, slender figures, of great variety of attitude; occasionally, it is true, somewhat constrained. The small heads are perfectly oval, the little lips voluptuously full, the hair richly waved, and the folds effectively cut. The portal of the northern aisle contains a representation of the Annunciation in two statues, life size, and full of grand conception and originality of attitude. Thus the Virgin is holding before her face, as if avertingly, her prayer-book, as well as her garment. It is an excellent work, and is rendered still more expressive by the beautiful old colouring. The pediment contains scenes from the Childhood of Christ; above the Birth, and below the Adoration of the Kings, somewhat conventional and sprawling, but excellently arranged as regards the drapery. The portal of the southern aisle is devoted to the glorification of the Virgin. The tympanum contains the Death of Mary; the heads are certainly somewhat expressionless, but the drapery is well arranged, and is full of elegance and variety. Above is the Crowning of the Virgin, a beautiful composition, depicting a life-like scene with the aid of few figures. Mary is gracefully bending towards the dignified enthroned figure of Christ, and two angels, full of joy, are bending forward with large tapers in their hands.

Aisle Portals.

Lastly, we must mention the numerous splendid waterspouts attached to

the chapels round the choir, representing with sparkling fancy all sorts of animals, monsters, and caricatures of human figures: and with these we may conclude the rich plastic decoration of the exterior, which, both in plan and execution, is among the best and most complete works that this epoch has produced in Germany. Yet in the interior of the church we have still to allude to a most excellent work, which was probably executed at the completion of the choir. This is the tomb of Christ in the central chapel surrounding the choir, an able stone work of nine figures almost life size. The corpse of Christ lies outstretched in the open tumba, the hands crossed, the body wrapped in grave-clothes, with large folds, the bare feet detailed with great understanding of nature. The head is heavy and expressionless, similar to the Nuremberg figures of Christ of the same date. The sleeping watchers surround the sepulchre, seated in naïvely characteristic attitudes; the figures and their movements, not fettered by coats of mail, are treated with understanding, but are rather suggestively than finely executed. One is sunk in deep sleep, his head quite resting on his breast, and bent forward towards his knees, where the folded hands have, on their side, also found a support. The second is propping his elbows on his knee, and his head is leaning on his hand; a third is resting his head on his crossbow, in an attitude between sleeping and waking. All this is full of truth to nature, but, with wise forbearance on the part of the artist, is only sketchily treated, for all the fine execution of which he was capable he reserved for those figures in which the spiritual significance of the scene was to be reflected. Behind the sepulchre stands the group of mourners: the two Marys in their deep, matronly veils, and the long-haired Magdalene, accompanied by two angels as heavenly mourners. Here nobleness and beauty are combined to the utmost extent; the whole scene is rendered especially striking from the splendidly-flowing drapery. The angels are remarkable for their youthful grace, noble, almost Greek profile, and prominent chin; and one of them has exquisite curls.

Holy Sepulchre.

A single work by one of the famous masters of the Arler family of Gmünd is to be found in Prague. This is the statue of St. Wenceslaus in the cathedral, marked with the badge of the Prague architect Peter (Arler). It is a work full of life-like expression and freedom, and an interesting evidence of mutual artistic relations; for while Swabia, through its architects and sculptors, was exercising its influence upon Bohemian art, it was receiving, on the other hand, in the paintings of the chapel at Mühlhausen, on the Neckar, the influence of Bohemian painters.

Prague.

The works in the Liebfrauenkirche at Esslingen, built about 1406, belong to the close of this epoch. The pediment of the south-eastern portal contains scenes in relief from the life of the

Esslingen.

Virgin; below the Adoration of the Kings; in the centre the Death of the Madonna, and above her Coronation; all naïvely composed in the usual style of the fourteenth century, the drapery fine and tasteful, and only the attitudes occasionally somewhat affected. On the west portal on the south side the Judgment of the World * is represented in two divisions, with skilful adaptation to the space; the group of the condemned especially presents elements of dramatic humour. A comical looking devil is holding the jaws of Hell open with a beam, to which he is himself clinging fast. Ideas such as this were appropriated by sculpture at this time from the humorous Mystery Plays. St. Peter also is naïvely receiving the blessed with the gigantic keys of Heaven, whilst the inhabitants of Heaven are looking curiously from their windows at the new-arrived. Among the statues the two great seated figures of the prophets David and Isaiah over the portal are especially to be distinguished; † they are full of character, and the drapery is arranged in grand masses. Lastly, on the west portal ‡ St. George is represented on a clumsy but galloping horse, killing the dragon with a mighty thrust (Fig. 231). The statues of the Apostles § on the buttresses of the choir are also able works; so likewise is the figure of the Madonna, gazing far over land and city from her lofty position, on the east gable of the nave.

Stuttgart.

Lastly, to the same late period belong the sculptures on the southern main portal of the Monastery Church at Stuttgart. In the slightly arched tympanum there is a scene of the Crucifixion, well arranged, and full of lively action; and above, in the curved pediment, the Resurrection of Christ is depicted with skilful adaptation to the space; and lastly, in wall niches above the portal, Christ and the Twelve Apostles appear —short figures, with drapery overloaded with folds, and heads sometimes exhibiting good and energetic characterization, and sometimes flat and broad, and without expression. Swabian sculpture here reached its turning point, and exchanged the feeling for beauty and grace for a striving after characterization, delicate and slender figures for coarse inferior forms, and lightly-flowing drapery for clumsy, inflated garments.

Cathedral at Freiburg.

In the Rhenish lands we find, in the first place, some able plastic works in the Cathedral at Freiburg connected with the building of the choir, which, according to the inscription, took place about 1354. In the hollow of the arch at the northern portal of the choir the history of the creation is depicted in relief. God appears in long drapery as a noble figure in the prime of manhood, especially grand in the scene where He is represented enthroned, surveying His work and pro-

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* Characteristically illustrated in C. HEIDELOFF'S *Kunst. d. M.A., in Schwaben*, p. 46.
† *Ibid.*, p. 47. ‡ *Ibid.*, p. 48. § *Ibid.*, p. 49.

nouncing it very good. The idea is well devised of His giving life and action to the newly-created Adam who is standing before Him as a stiff recruit. At the creation of Eve we see the back of the sleeping figure in excellent foreshortening. The manner is also very naïve in which God paternally unites the parents of the human race. In the pediment the enthroned Creator appears, adored by a kneeling angel, while a devil, with forcible action, is precipitated behind. Below we see the Fall of Man, the Expulsion from Paradise, and, lastly, Adam and Eve at work. The southern choir portal contains the death and crowning of the Virgin.

Fig. 231. From the West Portal of the Frauenkirche at Esslingen.

Thann.

A whole compendium of sacred history is compressed in miniature-like execution in the west portal of the Church at Thann (1346). Similar in design to the main portal of the Church of St. Laurence at Nuremberg, only less distinct, it contains in the two smaller pediments the Childhood of Christ and His Death on the Cross. Above, in the large pediment, is the history of the Virgin until her coronation; and

in the hollows of the framework there are numerous scenes beginning with the act of creation. The works are, it is true, unequal; the forms and proportions are fettered by the scale on which they are executed; but the whole is thoroughly naïve and pleasing.

Cologne. On the Lower Rhine sculpture received a new impulse during this epoch in Cologne. The choir of the cathedral, completed in 1322, was adorned, towards the middle of the century, under Archbishop Wilhelm von Gennep (1349-1361), with the polychromatic statues of Christ, the Virgin, and the Apostles, figures all larger than life and affixed to the pillars. These works betray a certain laborious care; the heads are rather severe in style, the hands are finely executed, the drapery is grand, but not devoid of a studied and overloaded character; the attitudes are occasionally constrained (Fig. 232) though generally they exhibit that artificial and strongly-curved position which expresses affectation. To about the same period belong the haut-reliefs of white marble on the front of the high altar in the same cathedral, depicting in the centre the Crowning of the Virgin, and on both sides the Apostles, similar richly-draped figures, somewhat heavy in design. The Mary Chapel of the cathedral also contains an excellent and nobly-placed statue of the Madonna. Another, likewise excellent, is to be seen in the apse of St. Marien in Lyskirchen, at Cologne. The sculptures of the south portal of the façade of the cathedral, built about 1420, belong to the close of the epoch. The seated statuettes of the Prophets and Patriarchs in the archivolts, as well as the grand figures of the Apostles on the walls (Fig. 233), are delicately treated, and exhibit an important advance in the understanding of nature. This style, evidently promoted by the contemporaneous culture of painting, which at that time reached perfection in the cathedral-painting of Master Stephan Lochner, is still more apparent in the two statues of the Annunciation which were placed in St. Kunibert in 1435.

Fig. 232.
St. Paul. From Cologne Cathedral.

Mainz. The sculptures of the southern portal of Mainz Cathedral leading into the transept may be designated as later offshoots of this Cologne school. In the graceful delineation of youthful saints,

the style here appears once more in noble purity, though not without a strong inclination to picturesque effect. To the beginning of the epoch, on the other hand, belongs the relief in the transept of the cathedral, originally brought from St. Alban's, which has been supposed to depict the disputes of the citizens with the bishop, but which is nothing else than the fragment of a representation of the Last Judgment. *

Fig. 233. From the West Façade of the Cathedral at Cologne.

Wetzlar. The splendid Madonna statue on the west portal of the Monastery Church of Wetzlar is one of the richest works of this period, while the rest of the plastic ornament of the church betrays an inferior and occasionally mechanical and rude style of execution. † In Hessen, as well as in Westphalia, the sculpture of this epoch seems not to have produced anything of any importance. But there is a beautifully conceived, though much injured, stone group of Christ Praying in Gethsemane and the sleeping Disciples, in the Church of St. John at Warburg,‡ which belongs to the beginning of the fifteenth century. Sculpture, on the other hand, displays somewhat more activity in the Saxon lands, though we cannot perceive traces of any independent plastic school resulting in numerous and important works. There are two Madonna statues in the Cathedral at Magdeburg which possess some importance, especially the large one in

Warburg.

Magdeburg.

* This idea has been expressed by KUGLER: *D. Kunstblatt*, 1838, p. 195. Cf. H. EMDENS, *Dom zu Mainz.*

† KUGLER, *Kl. Schriften.* II. p. 198. ‡ See my *Mittelalt. Kunst. in Westfalen*, p. 383, *et seq.*

the transept; the statues also of the Wise and Foolish Virgins in the northern main portal of the same cathedral exhibit the usual style of the period in their pleasing depth of feeling. Less good, and more conventional and rude in execution, the same figures recur again with slight variations in the portal of the Cathedral at Erfurt, while the Madonna statue in the choir of the Dominican Church there, appears more noble and expressive, although not free from the mannerism of the period.

Erfurt.

The Wise and Foolish Virgins appear again on the north portal of the upper parish church at Bamberg, fine figures in nobly arranged drapery; the foolish ones especially expressive in their sorrow. In the pediment we find a thickly coated Crowning of the Virgin. On the whole, Bamberg seems resting during this epoch, after the brilliant undertakings of the former century. The adjacent episcopal town of Würzburg also exhibits no extensive plastic works, for even the sculptured ornament of the Church of the Virgin, begun in the year 1377, only partially belongs to this epoch. The reliefs of the pediment at the north portal belong to the early part of the fifteenth century. They are well executed and are very pure in style. The subject is the Annunciation, but the representation is enriched beyond the usual measure. Far above, God the Father appears enthroned, and from Him a cord like a long Turkish pipe proceeds, which terminates with a dove at the ear of the Virgin. This wonderful representation rests on the well-known mystical supposition that Mary received the Saviour through the ear. The pediment over the south portal contains the Crowning of the Virgin. The small heads are here, as in the other parts, broad and smiling, with snub-noses and full cheeks. Lastly, the pediment on the west portal contains the representation of the Last Judgment in the usual manner, though with especial life and evident adherence to the severer forms of the early Teutonic style. The statue of the Madonna, on the other hand, on the central pillar, is more mature in style, and the somewhat pompous drapery is arranged with a feeling of nature. She is strongly inclined to the left where she is gracefully holding the Child, which likewise possesses a grace rare at this period, and is playing with its little foot in a child-like manner. Somewhat earlier and more conventional, though similarly conceived, is the statue of the Virgin in the middle aisle of the same cathedral, with the three Kings on separate consoles adoring her.

Bamberg.

Würzburg.

Compared with this rich display of stone sculpture, in which the different parts of Germany took part, each according to its ability, the works executed in other material are perceptibly inferior. The sporadic works in burnt clay are of small importance; the Madonna statue on the outside of the choir of the Castle Church at

Works in other materials.

Marienburg, executed about 1340, a colossal work formed of stucco and covered with mosaics, is an isolated production. More important, on the other hand, are the works of wood-carving, which, from the commencement of the fourteenth century, began to supplant paintings on altars, and this was all the more easily effected since these works were also fully coloured, and therefore could emulate works of painting in brilliancy. One of the most beautiful of these is the high altar of the Monastery Church of Oberwesel on the Rhine, completed and consecrated in 1331. It contains in niches, which are crowned with exquisite tracery, two rows of small and excellently carved figures. The lower row gives the history of the Fall of Man and his Redemption, up to the Death upon the Cross; the upper row, of somewhat larger figures, depicts the Crowning of the Virgin, with the Apostles and other saints as spectators. There is still no trace of the dramatic life which marks later carved altars; even the historical scenes are broken up into separate figures, arranged in niches side by side. The delicate execution of the drapery and the heads betrays one of the ablest masters of the period. To the same time belongs a small triptych in the Church of St. Martin in the same place, which, in eighteen compartments, depicts the Passion, Christ's Ascension, and the Last Judgment, in an expressive style, and with more coarse life than delicacy of execution. It is one of the earliest specimens of dramatic conception in carved altars. Such scenes as the Scourging of Christ are not devoid of exaggeration. The same Rhenish school of sculpture may be perceived in the altar from the Abbey of Marienstatt, now in the Wiesbaden Museum. The upper part contains the Crowning of the Virgin and statuettes of the Apostles, and below there are half-length figures of female saints. The richer development of carved work in Germany will be subsequently noticed by us.

Marienburg. Wood Sculpture.

No less important are some works in bronze-casting, although they also are inferior in significance and grandeur to the general character of the sculpture of this period. We perceive in these works usually only the technical skill of the mechanical brasier, and rarely, any higher artistic conception. Thus, in the seven-branched candlestick of the Marienkirche at Colberg, executed in the year 1327, we find figures of the Apostles with very well arranged drapery, while the baptismal font in the same church, of the year 1355, appears far ruder in its figures. No better are the works on the font in the Marienkirche at Lübeck, executed in 1337, and on that of the Nicolaikirche at Kiel, executed in 1344, as well as on that in the Marienkirche at Frankfort-an-der-Oder of the year 1376, while the seven-branched candlestick in the same church is considered a work of artistic value. (The baptismal font in S. Sebald at Nuremberg, we mentioned before at vol. ii. page 62.) The fountain cast in lead in the old town market-place at Brunswick,

Bronze-Casting.

executed in the year 1408, belongs to this place. Its architectural merit far surpasses that of its plastic ornament. There is also the bronze font of the Church of St. Ulrich at Halle, cast in 1435 in Magdeburg, by Master Ludolf of Brunswick and his son Heinrich, and shortly after, in the year 1437, that of the Church of the Virgin in Berlin, resting on dragons, and adorned with small haut-relief figures of Christ, the Virgin, and the Apostles. Lastly, in the year 1457, Master Hermann Vischer of Nuremberg showed himself as a late adherent of the now expiring Teutonic style, in the small figures of the Apostles on the font in the parish Church at Wittenberg. Apart from the low standard of artistic conception, how poor does the sculptured ornament of these works appear when compared with the rich plastic scenes of the earlier fonts of Liége and Hildesheim, which belonged to the Romanesque epoch.

Equestrian Statue of St. George, Prague.

Compared with these humbler productions, a larger cast work, namely, the brazen equestrian statue of St. George on the Hradschin at Prague, acquires increased importance. It was executed by Martin and Georg von Clussenbach, in the year 1373, by order of the Emperor Charles IV. The work is scarcely two-thirds life-size, but it is conceived with surprising boldness and is full of natural life. In the elastic action with which the youthful knight rises in the stirrup, in order to give the fatal thrust to the dragon, as well as in the fiery galloping of the horse, we are reminded of the similar representation in the Frauenkirche at Esslingen; but what was there modest stone relief is here expressed in full plastic forms; an achievement which was all the more rare, and, therefore, all the more difficult, because the Middle Ages (with few exceptions) knew no equestrian statues. The more remarkable is the fresh life of the whole, especially the execution of the horse; by no means faultless, it is true, but yet testifying to excellent study of nature, characterized, as it is, as a dappled gray horse by the circular lines on its body. Equally careful is the treatment of the holy knight's armour. Throughout an accurate observation of reality forms the basis, and the head alone has the conventional pleasing features of all the youthful figures of the period.

Tomb in Cologne Cathedral.

Another masterpiece of bronze-casting is in the Cathedral of Cologne. It is the tomb of Archbishop Conrad of Hochstaden, who died in 1261; but this monument was not raised to him until the following century, probably after 1322, when the choir of the cathedral, which had been founded by him, was completed. The figure of the deceased is conceived in an attitude of grand repose, solemn, and dignified: the thoroughly individual type of head is especially surprising. In order to understand the advance which is apparent, when we compare with this work the typically treated statues on tombs of the former epoch, we must cast a glance at the numerous stone monuments of this period.

Tombstones.

In the early part of the fourteenth century the tombstones retained for a time the noble stamp of the earlier period, the typical character of features, the serious repose of attitude; and in the female heads especially, an air of glorified loveliness. The drapery also at first continued in the same ideal and almost antique style, the full and flowing folds calling to mind the ecclesiastical sculptures of the period. This was peculiarly remarkable in the monuments of long deceased founders and benefactors, in which there was no idea of portrait-like similarity. Of this kind are the two beautiful tombstones of Hemma and Aurelia, in St. Emmeran, at Ratisbon, probably not executed before the middle of the fourteenth century. The drapery of the slender figures is arranged in beautiful folds: the heads, on the contrary, and the hands are weakly designed: the noses are long, and pointed; the mouth and eyes are conventionally formed, the latter only half opened, and somewhat obliquely placed. To the same class also belong the tombs of the Emperor Henry II. and Count Warnmund (died 1010*) in the same church; also that of St. Emmeran, which is distinguished for its flowing and noble style and well-preserved colouring. Also the pleasing statues of the wife of Rudolph of Hapsburg; of the Empress Anna and her little son, in Basle Cathedral, not executed until after 1356; the monument of St. Gertrudis, in the Church of Altenberg on the Lähn,† of the year 1334; as well as that of the Empress Editha, in Magdeburg, which was not completed till the beginning of the fifteenth century. But even in the tombs of those recently deceased all individual characterization was for a long while dispensed with. Thus, in the tomb of Count Rudolph von Thürstein (died 1318), in Basle Cathedral, we find a noble, graceful, and youthful figure, treated entirely in the spirit of the former epoch. The same may be said of the somewhat inferior monument of Conrad Schaller (died 1316) in the same place, in which the figure, curiously enough, stands out from the *hollowed* background. The same spirit of a former epoch is apparent in the tombs of Duke Rudolph I. of Saxony and his two wives, Kunigunde and Agnes, in the Castle Church at Wittenberg, executed about the middle of the century. The former of these, probably executed first, shows in the features the same want of freer development as the Ratisbon monuments, and somewhat of stiff constraint in the arrangement of the folds; on the other hand, the second wife is one of the most beautiful ideal figures of this time—free in attitude, with the drapery falling in simple grandeur; and the sweet head, with its traces of suffering, covered with a

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* Both of these are assigned by E. FÖRSTER (*G. d. D. Kunst.* I. p. 65) to the eleventh century.

† Illustrated in MÜLLER's *Beitr.* II. pl. 19.

veil. The duke himself is stiff in bearing, but the head has a decidedly portrait-like expression.

Ideal and Individual Conception.

How entirely the artists now began to observe nature, and faithfully to copy her, is shown in a naïve manner in a miniature belonging to a manuscript in the National Museum at Munich. A queen is superintending the progress of a monument of her husband, and is standing sobbing by the side of the sculptor as he executes his work after the corpse, which lies before him. Another example, also belonging to the end of the thirteenth century, is afforded us by the Chronicler Ottokar of Horneck.* He states that Rudolph of Hapsburg gave an order to a sculptor to execute his monument for the Cathedral at Spires. The artist, he says, copied the face of the emperor to every single wrinkle. But when with increasing years the wrinkles had also increased, the master travelled expressly to the emperor to acquaint himself with these alterations, and to transmit them to stone. The chronicler, however, blames his conduct, and calls it a "foolish custom." It was, moreover, natural, that the effort after individual characterization should be first attempted in male heads, affording, as they did, greater assistance to the sculptor, from the stronger development of form, and also from the beard. In female heads the artist gladly, on the other hand, adhered to the ideal type, which had gradually been formed, and which had been displayed in the numerous Madonna statues. It was not till the further course of the epoch, and towards the end of it, after artists had repeatedly begun, as in the Nuremberg Frauenkirche, to give new life to the empty type of the Madonna head by the substitution of some beautiful and charming earthly virgin, that the stamp of personality was also imparted to female portrait statues. Some straggling remains of the earlier ideal conception may be traced up to the latter part of the fourteenth century. Thus, for instance, in a female statue of the year 1370, in the Church of the Barefooted Friars at Erfurt; also in the beautiful monument in the church of St. Elizabeth at Marburg, of the year 1376, probably that of the Landgrave Henry the Iron, and his consort, where the male and female heads are scarcely to be distinguished in their equally youthful features and conventional curls, and where the male figure is also beautifully veiled in the long flowing drapery. On the other hand, even in the middle of the century,

Knightly Statues.

an impediment to the advance of plastic art was presented in the altered attire of the knights; for, with the short military coat, and the iron greaves at first covering the joints, and then extending further, and finally supplanting the flexible coat of mail, and

* I owe this passage, published by PERTZ. *Script. rer Austr.* Vol. viii., to the quotation of it in Schnaase, vi. p. 385.

holding the whole figure in their stiff fetters, all possibility of noble representation was lost. The figures now appeared with sundered legs and curved arms, no longer folded in prayer, but occupied in holding shield and weapons, and even the richly-adorned helmet, and exhibiting the same awkward clumsiness that they presented in life. The fidelity of the execution of the costume, and the individual conception of the head, were not able to compensate for the loss of noble treatment; and the feeling of nature was still too weak to convey in the clumsy exterior the idea of honourable knightly character. One of the best specimens of this style is the tomb of the anti-king Günther von Schwarzburg (died 1349), which was erected, three years after his death, in the choir of the Cathedral of Frankfurt-am-Main, and which is remarkable for the nice detail of the costume, and for its complete colouring (Fig. 234). In the same cathedral there is the monument of a husband and wife of the Holzhausen family, of a somewhat later date (1371). Similar in character is the statue of a knight of Falkenstein (died 1365), in the Monastery Church at Arnsburg, in Hesse, only that here a more life-like attitude is attempted, though still awkwardly expressed. Also the monument of Count Gebhard, in the fortress chapel at Querfurt, as well as that of Count Dietmar and his son in the Church at Nienburg, on the Saale; likewise, it is true, stiff in attitude as regards the two figures standing side by side, and without any nobleness of style in the folds of the mantle that designate the older count, but still very pleasing in the calm, modest expression of the two heads. To the end of this epoch belongs the monument of Duke Henry II., of Silesia, in the Church of St. Vincent at Breslau, which was founded by him (Fig. 235). He fell in the year 1241, in the battle with the Moguls at Liegnitz. Instead of the usual lion, there lies beneath the prince's feet a prostrate Mogul, characterized with especial national antipathy. The expression of the head has an air of individuality; the attitude is more free than is usually the case; but the arms are not devoid of the customary stiffness. How little these defects in the bearing were at that time felt, may be perceived from the fact that the artist gave the duke a long mantle, but threw it back over the shoulders, in order not to lose anything of the figure.

Episcopal Monuments.

If these knightly monuments, from the ugliness of the dress, with which the awakened naturalistic feeling of the period could not dispense, failed in a noble delineation of the figure, and could only slowly introduce individuality of conception in the female statues, owing to the delicacy of feature and the ideality that belonged to the female sex, the episcopal monuments afforded, on the contrary, fair occasion for combining portrait-like characterization with the requirements of a dignified monumental style. In the heads of these principally aged dignitaries of the church were stamped the experiences of a stirring life, such as resulted from the times,

Fig. 234. Monument of Günther of Schwarzburg. Frankfort.

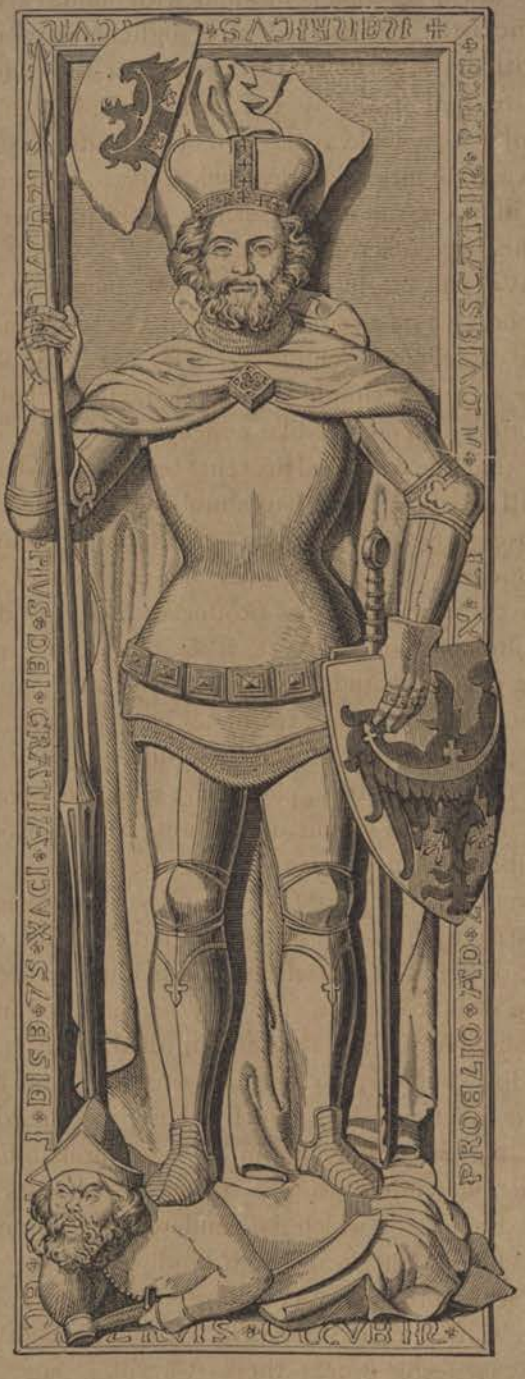

Fig. 235. Monument of Duke Henry III. Breslau.

with their constant unrest and feuds, often with an expression of mental superiority and political wisdom, combined with military valour, affording a grateful field to the artist who aspired after individual representation. The dress, however, with its long, flowing drapery, and the wide, bell-shaped garment drawn up on both sides by the arms, afforded, in its waving lines, splendid opportunity for a noble arrangement of the drapery, and produced the effect of ecclesiastical dignity and grave solemnity. In pursuing the series of monuments still in preservation in German cathedrals we obtain important assistance in the history of German sculpture.

In the Cathedral at Bamberg.

We will begin with the monuments in the Cathedral of Bamberg, where, even in former epochs, we found many important works of religious sculpture. The episcopal monuments of the thirteenth century were of a simply typical character, although even in them we perceived an effort at more life-like conception (Cf. vol. ii. page 39). It is a remarkable fact that the cathedral presents but a small share of the works of this epoch, as if all artistic activity had slumbered here for a century, after the completion of those grand earlier works. Much, perhaps, may have perished; at any rate, it appears striking that only one monument belonging to the entire fourteenth century is to be produced here. Dedicated to Bishop Friedrich von Hohenlohe (died 1352), it exhibits a figure of exaggerated length, and in the curved attitude peculiar to the ideal figures of the period. The very thin head, bending forward in an easy position, evidences a hard struggle between portrait-like truth and the ordinary type of the time. With the beginning of the fifteenth century, plastic art seems to have sunk still deeper at Bamberg; at least, the statue of Bishop Albert, Count of Wertheim (died 1421), exhibits far more mannerism; the figure is bent in the most affected manner, as though it were falling, and yet the exaggerated rich folds of the drapery testify to a laborious study of nature. The countenance alone, with its softness of form, is not without individual expression. Somewhat later the complete decline of plastic art may be perceived in the rude and flat monument of Bishop Anton von Rotenhahn (died 1459). Here the old ideal style is entirely lost, but no new one appears in its stead. All the more remarkable is the difference displayed by these inferior works to the almost life-size statue of the Empress Kunigunde, in all probability executed in the beginning of the fifteenth century; an excellent work, the flowing and broadly treated drapery of which is rendered still more effective by the colouring of the whole. The head has a kindly, but too general expression.

In the Cathedral at Würzburg.

Still more important and profuse are the episcopal monuments in the Cathedral at Würzburg. If the thirteenth century had only produced feeble works there (Cf. vol. i. page 380) while it had afforded such brilliant achievements at Bamberg, the tables are now turned, and

Würzburg presents a series of able monuments. The beginning is formed by the tomb of Bishop Manegold von Neuberg (died 1302). While the drapery is executed in the best style of the period, the head, with its powerful features and double chin, produces a thoroughly portrait-like effect. As a token of territorial supremacy the princely bishop is holding with his right hand the hilt of the sword which rests quietly by his side. We meet with the same style in the tomb of Bishop Otto von Wolfskehl (died 1345), only that here conventional characteristics appear more strikingly in the somewhat constrained attitude, the narrow shoulders, and strongly curved left side. The drapery, with its deep folds, is effectively executed; the youthful head is sharply cut, and rendered somewhat hard from the effort at portrait-like truth. While this is especially apparent in separate parts—such, for example, as in the broad jaw—the artist's feeling for nature is not sufficiently developed in the finer details, as in the obliquely-cut eyes. Still more exaggerated is the attitude in the monument of Bishop Albert von Hohenlohe (died 1372). The figure here is thrown so entirely on the left hip that it appears distorted, while the rest of the attitude is constrained; and even in the drapery no attention to nobleness of arrangement is perceptible. On the other hand, the head—a genuine, imposing prelate's countenance, with keen eyes and hooked nose—is executed with striking portrait-like truth. Like the former, this monument is distinguished, as most of the earlier ones are, by well-preserved colouring. With the beginning of the fifteenth century, an important master must have broken through the insufferable discord between the old ideality and the newly-awakened feeling for nature. The first proof of this revolution in art is afforded by the monument of Bishop Gerhard, Count of Schwarzenburg (died 1400). The head is excellent in its stamp of individuality, the beardless countenance is mild and pleasing, the bearing is modest and noble; the conventional arrangement of the folds is still adhered to, but the drapery falls in a new and original manner, and shows much ingenuity of treatment. I fancy I can also perceive traces of the same master in the almost equally beautiful monument of Bishop Johann von Egloffstein (died 1411), who is represented in a similarly free attitude, and with excellent drapery. Only the eyes in the life-like head are not free from the usual smile. Belonging to the close of the epoch there is also an able work of more simple character—namely, the monument of Bishop Johannes von Born (died 1440); a life-like portrait figure in an unconstrained attitude. The right hand is holding the sword, the left the crosier. In graceful relief on the mitre there are two angels holding the monstrance.

No less important are the episcopal monuments in Mainz Cathedral,*

* Published by H. v. Embden, in beautiful photographs.

In the Cathedral at Mainz.

already frequently mentioned. One of the most important is the tomb of the Archbishop Peter von Aspelt (died 1320). The artist here, as in the earlier monument erected to Archbishop Siegfried (Cf. vol. ii. page 46), has attempted to celebrate the hierarchical pride of the Imperial Primate by a plastic allusion to the fact that Peter had crowned the three German Kings, Henry VII., Lewis of Bavaria, and John of Bohemia. He therefore represented the bishop more than life-size, placing the crown on the head of two of the princes pressing forward to him, and, as it were,

Fig. 236. Ivory Relief. Adoration of the Kings.

claiming his protection. The figure of the bishop thus acquires an ugly, distorted form, and especially the right upraised arm, bent into a sharp angle, looks as if it were deformed. In spite of this unpleasing naturalism, the sculptor's sense of form was not strong enough to individualize the heads, which have all an ugly broad type, and he contented himself with certain differences of external bearing and drapery. The monuments of the Archbishop Mathias von Bucheck (1328), and Adolph von Nassau (1390), as well as the monument of St. Boniface of the year 1357, show no advance; but in the tomb of Archbishop Conrad von Weinsberg (1396), we perceive greater life

imparted to the figure and a distinct portrait-like conception of the head. Still more decidedly is this apparent in the tomb of Archbishop Johann von Nassau (1419), as well as in that of Conrad von Daun (1434). In the former some graceful little figures of saints are introduced, and in the latter angels with censers of incense. Among these works we must also mention the monument of a bishop at St. Emmeran at Ratisbon, an excellent work of the fourteenth century.

Fig. 237. Ivory Relief. Hunting Scene.

Ivory Work.

In order to obtain a complete survey of the productions of this epoch we must devote a few words to the works of the lesser arts. Ivory-carving especially enjoyed rich cultivation. It was not merely applied to small portable altars (Fig. 236), but it was employed also in ornamental vessels and utensils used for secular purposes. In the latter the art found one of the few places afforded to her for the delineation of worldly scenes, such as incidents of love. Frequently the knight and his lady were to be seen, as in the miniatures of the Minnesinger Manuscripts, sitting caressingly together or going forth to the merry hunt with falcons on their wrists (Fig. 237). Occasionally we find even those favourite allegorical representations of the castle of Frau Minne defended by maidens and stormed by bold knights. In these works the charming characteristics of the period—namely, youthful freshness, mirth, and depth of feeling—appear with all the more purity of expression, as these small works are executed on a modest scale.

Goldsmiths' Art.

A less favourable verdict, on the other hand, must be pronounced on the more pretentious art of the goldsmith. We now see from the contrast afforded by the works of this period how well the artists of former epochs did in adhering so long to the forms of the Romanesque style; for, since the Gothic style penetrated to these works, every vessel was divested of its natural form and fashioned like a small building. In surface-ornaments also, Gothic architecture, with its tracery work, prevailed so decidedly that scanty place was afforded for free sculpture. It was no wonder, therefore, that from want of exercise it could attain to no nobler perfection, and for the most part, with all its splendour of execution and elegance of architectural detail, the human figures only exhibited clumsiness of form. This is the case, for instance, in the great reliquary of St. Patroclus of Soest, executed by Master Rigefried, in the year 1313, now in the Museum of Berlin; also in the splendid sarcophagus of St. Emmeran, in the church of that saint at Ratisbon, a splendid work of the beginning of the fifteenth century, adorned with embossed figures of the Evangelists, Apostles, and holy Bishops, and lastly of the Madonna, and containing a representation in relief of her coronation. Many other works among church treasures and in museums must be here passed over.

II. In France and the Netherlands.

French Sculpture.

After the brilliant plastic works of the former epoch in France a pause seems to have occurred, which may partially be explained by the confused condition of the empire during the wars with England. For although all artistic work did not cease; although Paris, even at that time a great city with wide-spread influence, still occupied the first rank in miniature painting, yet the more extensive undertakings of architecture, and the sculpture ever combined with these, suffered under the confusion of the time. But no less must we take into account that after the almost incredible zeal in architectural matters during the former epoch, which had restored nearly all the cathedrals and larger churches throughout the country, a natural pause took place; for not merely was there a lack of new tasks, but the artistic power of the nation had for some time really exhausted itself, and the Epigonæ of the past great epoch must have felt that they could not compete with the productions of this period of youthful enthusiasm. Nevertheless, here as little as elsewhere, did the former industry conclude with the beginning of the century; on the contrary, the completion of the sculptured ornaments of the cathedrals was prolonged through several decades, and extended partially to the middle of the century.

Choir Screen of Notre Dame at Paris.

One of the most important works of the epoch are the extensive reliefs which cover the choir screen in the interior of the Cathedral of Paris. These are only the remains of the formerly far richer plastic ornament which, in a great measure, fell a sacrifice under Louis XIV. to a vain love of ostentation. The earlier series on the north side contains a crowded representation in an unbroken line of the History of Christ from the Annunciation to the Prayer at Gethsemane. These representations are conceived with life, and are executed in a style which breathes the spirit of the thirteenth century. Perhaps they belong to the end of the former epoch or to the beginning of the fourteenth century. The reliefs on the south side are different in many points. They continue the History of Christ; and, indeed, the whole was so arranged that the cycle beginning at the east passed along the north side to the west end of the choir, and was continued on the lectern, where the Passion, Crucifixion, and Resurrection were depicted in front of the congregation, concluding at the south side in a scene moving from west to east. Of the later scenes those only are now in existence which extend from the meeting of Christ as the Gardener with Mary Magdalene up to the last farewell with the Disciples after the Resurrection. The master of these later scenes has placed his name in an inscription that has now also disappeared, as Jehan Ravy, who for twenty-six years conducted the building of Notre-Dame, at the expiration of which time it was completed by his nephew, Master Jehan le Bouteiller, in the year 1351. Master Ravy evidently thought that he could improve upon his predecessor's work in the north side; for while the latter had combined the scenes in an unbroken series, he divided his by arcades into separate compartments, so that these later representations, which are still in existence, are separated from each other by small columns. In so doing he followed the general taste of the century, which was inclined to exchange a picturesque character for the calm epic relief of the former period. While, however, his somewhat short figures are certainly superior in correctness to the figures of the north side, owing to his understanding of the physical structure and to his neatness of execution, there is in the figures of the north side a fresher tone of feeling and more grace of action, compared with which the far more constrained attitudes of the later works form an unpleasing contrast, and even occasionally degenerate into commonplaceness (Fig. 238). Thus in these works, in spite of all expenditure of artistic care, there is an unmistakable decline of creative power.

Cathedral at Amiens.

In the rest of France the works of this epoch are neither conspicuous for their number nor for their intrinsic value. The sculptures of the southern side aisle of Amiens Cathedral are thoroughly indifferent. The single statues especially between the windows exhibit the strong mannerism and want of freedom of the fourteenth century.

This is the case particularly with the Annunciation, where the figure of the Virgin is awkwardly bent. The great St. Christopher, with the Infant Christ seated astride on him, has a clumsy head, but the drapery is not bad. If we compare these works, which probably were not executed until after 1350, with the splendid productions which the thirteenth century so richly produced in the same cathedral, the decline is most astonishing. More extensive and better in style are the sculptures which were executed in the fourteenth century in the Cathedral of Rouen. Among these are the statues in the galleries of the transept—rather insignificant works, it is true—and the better ones which fill the upper parts of the façade.

Rouen Cathedral.

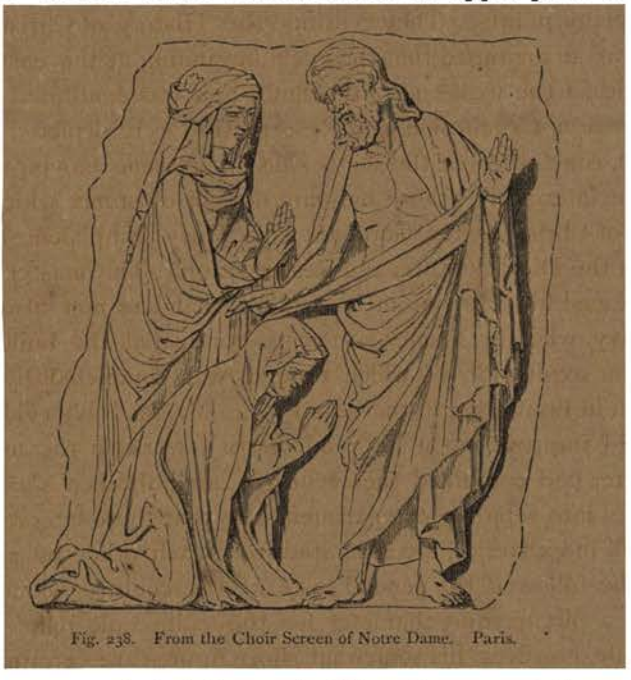

Fig. 238. From the Choir Screen of Notre Dame, Paris.

Yet even these are greatly inferior to the life and grace of the earlier works. The same may be said of the statues at the portal of the southern transept, which, with all their well-arranged drapery, have something powerless in their attitudes, and little naïveté of feeling. Different in character are the pedestals on which the figures stand, their rectangular pillar surfaces are covered with an innumerable quantity of small reliefs in indented medallions, containing, it seems, scenes from the History of Joseph, and other Old Testament subjects, with corresponding incidents from the Life of Christ. We here perceive plainly from the contrast how the masters of this period had lost all vigour of style in the treatment of large statues, and how they endeavoured to compensate for this in smaller works by natural, and often charming, touches of actual life. For, without great delicacy of execution, these small

sculptures are charmingly conceived, naïvely depicted, distinctly arranged, and hence, on the whole, are remarkable specimens of genuine relief style. Closely allied with them are the reliefs in the pediment of the portal, depicting with much life scenes from the Passion up to the Resurrection and Ascension. In the drapery only, we perceive often somewhat of mannerism and affectation.

Lyons Cathedral. The sculptures on the façade of Lyons Cathedral stand in striking affinity with these works. The three portals not only exhibit on their walls a similar arrangement, but the pedestals for the lacking statues are formed in the same manner, with a number of charming reliefs in perfectly similar medallions, full of life, and affording a scarcely conceivable abundance of the most various subjects. We find all sorts of symbolic scenes, such as the pelican feeding its young with its own blood; fantastic scenes of the most different kinds; Sirens playing on organs; contests between dragons and strange fabulous creatures; scenes also from animal fable-life, such as the stork drawing a bone from the fox's throat; lastly, a number of representations from the Life of Christ, the Martyrdom of the Apostles, and such like incidents. In the archivolts there are numerous small seated figures, similarly fine and pure in style. The affinity of these works with those of the southern transept of Rouen Cathedral is so great that both must be regarded as productions of the same school.

Monuments. A further evidence of the plastic work of this period is afforded in the monuments. Like the German ones, they show the gradual advance towards a naturalistic and portrait-like manner, but they adhere more closely to the earliest style, and thus for the most part retain a more monumental appearance: this is especially the case here also in the female figures. The crypt of St. Denis contains

St. Denis. numerous works which are characteristic of this stage of sculpture. The monument of Catherine de Courtenay, titular Empress of Constantinople (died 1307), which was executed in the beginning of the century, is grand in attitude, and in the easy fall of the drapery; but the features are still somewhat stiff. Far more finished is the figure of Margaret d'Artois (died 1311); harder and less pleasing is that of her husband, Count d'Evreux (died 1319); and no less sharp is the head of Louis X. (died 1316), though the drapery is elegantly arranged. We see everywhere how completely the period found its true task in the ideal conception of female grace. Equally idealized is the monument of John I., who died five days after his birth (1316). The little child has the appearance of a boy of about two years old, and, with his innocent smile and piously folded hands, he produces a touching effect. Among the noblest figures are those of Philip V. and of

Charles the Fair (died 1328); the attitude is free, and the drapery splendid; also the finely-executed statue of the Count d'Etampes (died 1336) in white marble on a black marble slab; and in the same style, and the same noble material, the statues of Charles of Valois and his Queen. From the fact that in all these figures the calm bearing and the long flowing garments are retained, they avoid the insipid stiffness of most of the knightly monuments of that period in Germany. The heads, however, exhibit still more decidedly an effort after individual expression. This is especially evident even in the statue of Philip VI. (died 1350), whose broad ugly head, with its thick nose and large mouth, is remarkably different from the ideality of most of the earlier works. Heavy and awkward, but apparently very true to life, is also the figure of the unfortunate John the Good, who died in captivity in London in 1364. No less ugly, but clever, is the head of Charles V. (died 1380); the drapery also has no longer the fulness and energy of the earlier period. Similar power of characterization is to be seen in a marble statue of the Paris Archbishop, William de Chanac (died 1348), now in the Museum at Versailles, (under No. 279.) The significant head is grandly conceived; the bearing simple and dignified. Monuments executed in ordinary stone were usually, both before and afterwards, completely coloured. This is the case in the simple but expressive statue of Canon Renaud de Dormans (died 1386), now in the same museum (under No. 299.) To what a height of luxury the monuments of this period reached is shown by the statement that the tomb of Blanche of Navarre, Queen of Philip VI. (died 1398), was surrounded by four-and-twenty statues of ancestors.

Monuments at Eu.

A series of monumental statues are to be found in the Abbey Church of Eu, in Normandy, the burial-place of the Counts of Eu. Beginning with the end of the fourteenth century, they extend far beyond the limits of our present epoch, and afford no unimportant evidence of the plastic productions of Normandy. Inferior in delicacy of workmanship to the monuments of St. Denis, in which the best artists must have been employed, in fact, treated for the most part in a somewhat stiff and hard style, the stamp of individuality is all the more apparent in them. In Isabella d'Artois, who died young, in 1379, the earlier conventional mode of representation prevails in the feebly designed eyes; on the other hand, the figure of her father, John d'Artois (died 1386), though similarly hard in execution, is far more individual in form, although the full mail armour, like that in the German knights, has led to a stiff and formal attitude. Her mother, Isabella de Melun, also (died 1389) is far more advanced in style, and has a portrait-like character. On the other hand again, the figure of Philip d'Artois (died 1397), with its stiff bearing, wavers in the countenance between the usual conventional features and the effort after individual deli-

neation. Thus slowly did the new style here make its way, and thus hard was the contest it endured with the earlier ideal styles.

Neuchâtel. An interesting memorial of this period is the monument which Count Ludwig raised to himself and his house in the year 1372, in the Monastery Church of Neuchâtel, in Switzerland.* It fills an arcade between the northern choir pillars, so that he is standing in a canopied porch, divided into two parts, accompanied by three ladies, all of whom have their hands uplifted in prayer. On the tumba there are two small figures in relief, now much destroyed. The principal figures appear life-size; the women in their soft flowing drapery, with its gracefully agitated or simple folds, display regular features, formed after a general idea of beauty, with straight nose and forehead, large open eyes, and small mouth, but without individual characteristics. The knights are more full of character, yet their attitudes are, for the most part stiff, and fettered by their full armour. Only one of them is attempting a rather bold, advancing movement. Here also, therefore, the style still wavers between the stamp of conventionalism and a modest effort after new life.

Later Works in St. Denis. The crypt of St. Denis presents some interesting works belonging to the beginning of the fifteenth century. Among these is the statue of Charles VI. (died 1422), a marble statue, easy in attitude, and with flowing drapery; the head, on the other hand, remarkably common, broad, and repulsive. His consort, Isabella of Bavaria, (died 1435), presents a more pleasing appearance. Nothing, however, can so plainly indicate the deep decline from idealism to insipid realism, than when we see that since Philip VI., the kings of France all exhibit in their statues an ugly and even common cast of countenance, while formerly the typical conception of the period permitted none but youthful and graceful heads. Truly French sculpture seems by a long adherence to the demands of the earlier style to have forfeited too much the capability for freer feeling and independent action, for it to be able to satisfy the awakened need for a faithful conception of nature; hence we meet with reality at first in a rather unpleasing form. When, however, a master of note was employed, portrait-like truth was even now blended with the dignity of bearing which these monuments especially required. An important example of this is the marble statue of the Duke of Berry, who died in 1416, and which was placed by Charles VII. in Bourges Cathedral. The characteristic features of the countenance, and especially the wrinkles, are given, it is true, with a little hardness, but the figure is full of life, the noble

Later works at Bourges.

* See MITTHEIL. *d. ant Gesch.* in Zürich, Vol. v. 1852.

hands are even treated in a masterly manner, and the drapery is excellently arranged in dignified folds.

Netherland Artists.

Perhaps in this work we may see an evidence of the skill of one of those Netherland artists, of whom we hear, from various sources, that about this time they were summoned to France in great numbers. The Duke of Berry had been himself a great friend of art, and among other masters, had summoned into his service André Beauneveu of Hennegau, a highly extolled painter and sculptor. Among the artists employed by Charles V. for the decoration of the Louvre, we find John of Liège as a sculptor of high estimation. Another artist from the same city, by name Hennequin, executed the monument which was placed by that king in Rouen Cathedral. Flanders had at this period, from the industry of its citizens and the grand extension of its trade, acquired great wealth, and a brilliant display of art was the result. The realistic spirit of the people spontaneously led to a more naturalistic style, and the love of splendour that prevailed at the Burgundian Court and which greatly promoted artistic culture, probably inclined to the same tendency. Thus it was that from here, about the year 1420, painting made that advance under Hubert van Eyck, to which may be traced not merely the entire modern development of the art, but also its radical influence upon sculpture. But this latter art only received back again from painting the very stimulant which it had itself once afforded; for before Hubert van Eyck's appearance, a school of sculpture may be pointed out in Flanders, which was among the first to pioneer the way to more exact realism.

School of Tournay.

Even in the Romanesque period the masters of Dinant were far-famed for their works in bronze. In the present epoch we can, it is true, only mark the revival of the earlier art by insignificant works. Tournay, on the other hand, stands out with all the more importance.* About the middle of the fourteenth century, there flourished here a master of the name of Guillaume du Gardin, of whom, in 1341, Duke John III. of Brabant, ordered his monument for the Franciscan Church at Louvain. In the contract,† the painting with good oil-colours, is expressly stipulated. This monument is no longer in existence, and we cannot therefore decide whether any of the earlier sculptures at Tournay may be assigned to it. As pleasing works of the fourteenth century, we may mention various sculptures in the porch of the cathedral. On the walls of the portal we find the incidents of the Creation, the Fall of Man, and the Expulsion from Paradise, depicted with naïveté and life-like

* WAAGEN first drew attention to this school in the *Kunstblatt* of 1848, No. 1.

† See, for the tenor of this, DE LABORDE'S *Ducs de Bourgogne*, I. p. 64.

truth. No less pleasing are the statues of the prophets, and especially the large Madonna statue on the central pillar; a work full of beauty in the easy attitude of the figure, the noble drapery, and the life-like features of the countenance. The same softness of style, but on a higher stage of art, indicating the close of our epoch, we find again in the grand representation of the Angel's Salutation in the Church of Mary Magdalene. Here especially the Madonna exhibits wonderful beauty; the mantle which she is holding with her right hand below her breast falls round her in a mass of soft folds; the head reminds us of that earlier Madonna in the same cathedral, but the features are fashioned into the purest beauty, and are animated by a noble expression of feeling. Unfortunately the effect is weakened by too glaring modern colouring. Not quite so good in its proportions is the angel, but the artist, with exquisite feeling, has expressed the slight awe with which the Divine Messenger approaches, and is about to kneel down. The drapery indicates already the influence of the works of Hubert van Eyck. The graceful reliefs in the chapel of St. Catherine, in the Frauenkirche at Courtray, built in 1374, may be also designated as charming works of the same school. They are representations from the life of the Virgin and two saints, intermingled with humorous and genre-like scenes, which fill the pendentives of the arcades.*

Monuments at Tournay.

Still more distinctly than in these ideal creations, we can trace the new advance made by this school in a number of monuments, some of which are in churches, but the greater part are in the possession of Mons. Dumortier, a friend of art, who preserved them from the destruction that threatened them. They all belong to the end of the fourteenth and to the first decade of the following century. Several of them were executed by order during the life-time of the deceased, a fact which we infer from the unfilled date. Executed in the bluish marble-like lime-stone of the neighbourhood, they exhibit, notwithstanding, only a mechanical conception, which, indeed, is rendered pleasing from the rich colouring, the traces of which are still to be perceived, and which produces an attractive effect owing to the true effort after truthfulness to nature. Usually the Madonna or the Trinity are represented under Gothic baldachins, adorned on both sides by the kneeling figures of the deceased, and the members of their families. Such is the general idea introduced in these monuments, and it suited the modesty of the citizen-class, while the tombs of the higher classes made the life-size figure of the deceased the central point of the whole. The figures are short, and the whole proportions, in the heads especially, broad and round, the drapery is arranged in rich masses of soft folds, plainly indicating the heavy stuff; similar naturalism appears in the treatment of the

* Cf. SCHNAASE: *Gesch. d. d. K.*, vi. p. 564, in Schaye's *Hist. del' Arch.*, &c., iii. 186.

nude parts, the small wrinkles of the skin being never omitted. Among the best of these works is the monument of Nicolas de Seclin, doctor of law, belonging to the fourteenth century, and also that of the goldsmith Jan Isac, of the year 1401, both in Mons. Dumortier's possession. To these may be added the monument of Jacques d'Avesnes and his wife, in St. Jacques, executed in the fifteenth century, though we cannot precisely give the date. The kneeling figures, who are recommended by their patron saint to the enthroned Madonna, are graceful in expression, and are, moreover, remarkable for their well-preserved colouring. No less nobly conceived and finely executed is the monument of Eustache Savary in the transept of the cathedral, which exhibits the deceased adoring the Trinity; and, lastly, the monument of Jean du Bos, belonging to the year 1438, in the possession of Mons. Dumortier, in which the Madonna again forms the principal figure, appearing in front of a curtain, supported by angels. Similar monuments, extending from 1409 to 1431, are to be found in the Cathedral of Mons.

Works at Dijon.

The city of Dijon, the residence of the Dukes of Burgundy, had, however, become the central point for the development of Netherland art ever since the close of the fourteenth century. Philip the Bold had found the Carthusian Monastery here in the year 1383, and, by rich donations, had made it the burial place of his house. In order worthily to decorate this new institution the ablest artists were summoned from all parts, especially from the Netherlands. So much of their most important works is still preserved that we can appreciate their labours, particularly as the investigation of documents aids us with various historical dates. Still rather simple in style, but evidencing the finest feeling, and executed in the usual ideal manner, there are some statuettes of the Apostles, and other saints, carved in wood and covered with painting and gilding, belonging to two altars which have been brought from the monastery to the Museum at Dijon. These works were executed in 1391 by a Flemish master, named Jacob de Baerze, of Dendermonde. At about the same time, subsequently to 1384, a French sculptor, Jean de Menneville, was occupied with the sculptures on the Carthusian monuments: and when he died, in 1390, a Netherland master, Claux Sluter, who had until then worked under him, became his successor. The new master surpassed his predecessor, and rose to an artistic freedom which procures for his works one of the first places among the productions of the epoch. He was also not without acknowledgment of his services; for in 1393 Duke Philip gave him the title and position of "a varlet de chambre," and in 1404 he received an extraordinary sum from the monastery for a Crucifixion, and a room in the monastery was assigned to him for life as a reward for his pleasing services. In the same year occurred the contract respecting the splendid monument of his deceased lord

and patron, which he executed with the assistance of his nephew, Claux de Werne. The master, however, died in the year 1411, in the midst of his work, which was completed by his nephew.

Among Sluter's works we may mention, first of all, the famous Moses fountain in the courtyard of the monastery, alleged to have been executed in 1399 (Fig. 239). It is a work of large dimensions, formed of stone, and richly

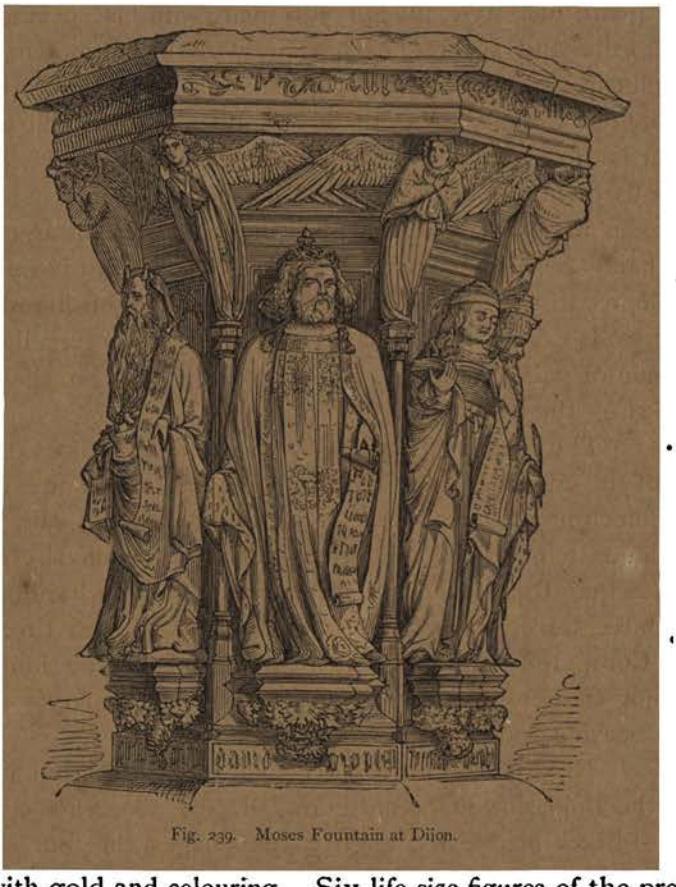

Fig. 239. Moses Fountain at Dijon.

ornamented with gold and colouring. Six life-size figures of the prophets are introduced round it in strong relief, evidencing a power of characterization which far outstrips all that the art of this epoch had hitherto attained. Daniel is turning energetically to Isaiah, and pointing out a passage in his scroll; the one addressed, elderly, and perhaps slightly deaf, is endeavouring with effort to understand him. In the aged Zacharias, the feeble decrepitude of years is excellently expressed. Jeremiah has an especially portrait-like and wise character of head. David appears regal with his rich luxuriance of hair; Moses grand and commanding with his long beard, a genuine captain of the Lord's host. The statues are all rather short and compact, and their fulness is increased by the drapery, which falls in thick folds; but there lies in

them a peculiar power and majesty, producing all the more effect from their significant characterization. At the same time the heads are, on the whole, grandly treated, and yet rendered true to nature by touches of the smallest detail. With most masterly power the hands especially are, without exception, executed, with their veins, muscles, and the finest wrinkles in the skin visible. Though the fantastic inclination of the period has frequently led the artist into a genre-like style, though Jeremiah with his spectacles and cap, Isaiah with girdle and pockets, Zachariah with the ink-bottle, fur-trimmed coat, and high cap, are thoroughly portrait figures of the time, still all this can scarcely excite our wonder, owing to the victorious spread of the new tendency. Most peculiar is the expression of the angels, who are placed with outspread wings in the large upper concave, and who exhibit their joy and sorrow in the most various manner. One is wiping the tears from his eyes; another is crossing his hands on his breast, full of resignation; a third is raising both his arms, as if deprecatingly; while a fourth is wringing his hands in despair. Their drapery also, with its animated arrangement, is excellently treated. The expression of pain referred to the figure of Christ on the Cross, which formerly stood on the fountain.

Portal of the Carthusian House.

The same bold style prevails in the sculptures on the portals of the chapel. Philip the Bold and his consort are introduced in kneeling attitudes on the sides, commended by the patron saints standing behind them to the Madonna who appears on the central pillar. These works belong to the same style, but betray another hand. The figures are more slender, the features more severe and sharp, and the drapery falls flowingly. Compared with the portrait-like truth of the kneeling figures, which are not free from constraint, the Madonna displays almost heroic nobleness in bearing and expression.

Monument of Philip the Bold.

Next comes Sluter's principal work, the monument of Philip the Bold, now in the museum. Raised above a socle and a base of black marble, is a mighty sarcophagus, the four sides of which are ornamented with elegant pointed arches, resting on small columns. Executed in white marble, the architecture stands splendidly out from the black marble ground. A train of forty mourners, ecclesiastics, and courtiers, in small statuettes of white alabaster, are passing along the arcades. The gifted artist has, with special delight, expended his masterly power on these figures. For, with the greatest variety of movement, he depicts the sorrow of each; some are covering themselves with their monkish cowls, which, with intentional simplicity, are arranged in broad parallel folds; others, as if in passionate excitement, are throwing back the drapery in rich folds; others, again, are expending their grief by wringing their hands, or, as if bowed down by it, are allowing their heads to fall low on their bosoms. The master seems

to delight in solving the greatest difficulties, and is inexhaustible in ever new variations. All this reminds us of the small angels on the Moses fountain, and the somewhat compact proportions correspond with the figures of that work. Yet here, with a grander theme, and with nobler material, everything is executed with the utmost delicacy. Even the somewhat restless effect of the whole, and the occasionally exaggerated expression, are cancelled by their truthfulness to life. The effect was originally still more heightened by tasteful gilding. In grand repose on the sarcophagus, with hands folded as if in prayer, lies the statue of Philip the Bold, in full state attire, wrapped in the ducal mantle, with its full folds. The head and hands possess a truthfulness to nature, an individual expression, and a delicacy of workmanship, such as we meet with a decade later in the pictures of Hubert van Eyck.

Sluter's School.

That a master of such rank should obtain the greatest influence on his contemporaries, and should form an able school in the assistants who co-operated in his important works, is a matter of course. Thus we find in the Museum at Dijon the far simpler monument of a Jacques Germain, "bourgoys de Clugny, jadiz père du reverend père en dieu Jehan Germain evesque de Chalon," who died in 1424. The figure is lying in solemn repose, completely wrapped in a shroud, which only allows us to see the lower part of the rudely designed portrait-like head, increasing, by the grand arrangement of the folds, the tone of seriousness that pervades the whole. Still more distinctly do we perceive Sluter's influence in the double monument of John sans Peur and his wife Margaretha of Bavaria. Although it was executed long after the Duke's death, the first preparations for it were made in 1442 and the following year; and in 1444 the contract with the artist was concluded,* and the work was not completed in 1461. It followed the monument of his predecessor both in form and mode of execution, since nothing finer nor more beautiful could be devised. Here also, in the arcades on the sarcophagus, appeared the train of mourners, in a soft and finely developed style, which adhered so faithfully to Sluter's conception that we can trace in it none of the influence of that Flemish school of painting which had, in the meanwhile, developed such a one-sided realistic style. The two statues of the deceased are lying in noble and grandly arranged drapery; the heads have a speaking, portrait-like expression, the hands are executed with almost painful truth to nature, and the whole work is moreover com-

* The contract (Cf. the *Catalogue of the Mus. v. D.* 1860, p. 186) awards to Master Jehan de la Verta, "tailleur d'ymaiges," the sum of 4,000 livres, about 28,500 francs, and contains the most accurate details with regard to every part of the monument. He was to make the statues of the deceased "selon le pourtraict qui lui en sera baillé." He was also to make "autour de ladicte sépulcre ymaiges tant pleurant que angelots; sur lesquels angelots il serait des tabernacles, ce qui n'estait en la sépulture du duc Philippe."

pletely painted. The master of this work, a Spaniard, Jehan de la Verta of Aragon (d'Aroca), certainly studied in Flanders, and from his style may be regarded as a pupil of Claux Sluter. Thus the influence of an important master was felt far beyond the limits of this epoch; but not till subsequently was the art to receive a wider impulse, and this from other quarters.

III. In England.

Development of the English Character.

The course of the development of English sculpture exhibits similar characteristics to that of the continent, only that here a certain onesidedness in following extreme tendencies is more plainly apparent. The ultimate reason for this lies in the fact, that not until this epoch did the national English character, divided as it had been between the elements of the Saxon and Norman race, blend into a new unity, which, from the insular seclusion of the people, began to stand out with sharp distinction from the continental nations. In art, it is true, the influence of foreign masters was not excluded; on the contrary, England ever remains the country which affords rich nurture for the most part to foreign talent. Nevertheless this relation is less apparent in the present period than in any other, so that now, more than ever before or after, the specifically English character is expressed in the art of the country.

Religious Sculpture.

We must, in the first place, consider what religious sculptures were produced at this period.* Although these are inferior in number and importance to the works of the continent, we must bear in mind that the greater part of the monuments of this kind were destroyed by puritanical zeal in the seventeenth century; yet what remains is sufficient to determine the general character of the English sculpture of this epoch. This is essentially dependent on the form of the church architecture. Since the English Gothic introduced only moderate-sized portals even in its largest cathedrals; since the organization of the whole exterior in the course of the fourteenth century, became more than ever before a matter of purely architectural decoration, plastic art had little opportunity for grand cyclical compositions. It must have rejoiced, when, as before in the cathedral at Wells, it could cover the façades with a series of separate statues. These works have, however, no religious purport; they stand in relation to a religious idea, but they represent, as before at Wells, a chronological series of the

* Besides Britton's *Cathedral and Architect. Antiquities*, Cf. Carter's *Specimens of Ancient Sculpture*, &c., 1780 and 1838; Flaxman: *Lectures on Sculpture*, 1829; Cockerell: *Iconographie of the West Front of Wells Cathedral*, where we find a survey of the religious sculptures of England. The plaster of Paris casts at the Crystal Palace at Sydenham also afford valuable assistance.

earlier kings of England. A remarkable proof this, how early political consciousness and historical feeling were here developed.

Influence of the Continent. In a few cases, both in the architecture and in its plastic decoration, continental influence makes itself apparent, and this no longer the French, but the German Gothic, which, as everywhere at this time, took the foremost lead. The façade of York Cathedral and the portal of the Chapter House at Rochester, are unmistakable examples of this influence, but this is more apparent in the architecture than the sculpture, and although some sculptures may be pointed out, which exhibit the conventional style of the contemporary German works, these stand out as exceptions, amid the mass of English works.

Lichfield. The sculptures of Lichfield Cathedral, so far as they have escaped the fury of destruction, belong to the beginning of this epoch. They contain a series of the earlier rulers of the country, some represented sitting, others standing, all full of life and variety, and exhibiting an evident effort after individuality of expression. The

York. grand Madonna statue on the portal of the Chapter House at York also belongs to the early part of the century. Standing on a lion and a dragon, she is holding her child towards the spectator with motherly pride, and in so doing her slender figure is strongly curved, and the drapery, with its broad folds, is executed with masterly power. We perceive plainly in this excellent work the influence of the continental sculpture of the same period.

Ely. On the other hand, the true English style appears in the capitals of the octagon in Ely Cathedral, which were executed previous to 1343. They depict six scenes from the life of St. Ethelreda. There is here nothing more of the easy though conventional attitude of the contemporaneous works on the continent; on the contrary, there is a perceptible predilection for monotonous lines and stiffness of bearing, betraying the unfavourable influence of a realistic tendency. Somewhat later,

Rochester. about 1352, occur the sculptures on the portal of the Chapter House at Rochester. On either side, are the standing figures of the Synagogue, and of a bishop, as representative of the Church, holding the model of a church in his hand; in the archivolts above are the seated figures of the four Evangelists or Fathers of the Church and small angels praying. These pleasing works again approach nearer to the continental style, and afford another proof that at the same period two different tendencies were represented in English sculpture. The splendid Madonna and child at the

Wells. Oxford. main portal of Wells Cathedral, a work of grand beauty, nobly conceived, and with free and flowing drapery, belongs to the same style. Also a statue of Mary Magdalene at Magdalene College, Oxford, which likewise equals the most excellent works of Germany and France.

Later Works. But in the second half of the fourteenth century this graceful and flowing style disappears, and the specifically English style takes its place. The more however these take a path of their own, the more insipid, stiff, and spiritless are their creations. Of this kind especially are the statues of Norman kings, which were placed, about the year 1377, in the façade of Lincoln Cathedral. Far more life-like and fresh are the extensive sculptures in the porch of Exeter Cathedral, which was built at about the same time. Here the Crowning of the Virgin forms the central point, round which are grouped in two rows the Apostles, Evangelists, and Fathers of the Church, the Prophets and Patriarchs, and lastly the statues of English kings. The latter are among the freshest and most characteristic productions of the time, and though in the treatment of the form a certain national awkwardness is undeniable, the master has, on the other hand, brought the separate figures with great skill in an almost dramatic relation to each other, so that like the statues of Rheims, they seem engaged in animated intercourse. The statues of the kings on the lectern of Canterbury Cathedral also display similar freshness of conception, yet the drapery lacks style in its arrangement.

Lincoln. Exeter.

Canterbury.

Smaller Works. In the interior of churches, on the consoles, pendentives of arcades, and keystones of arches, we continually meet with smaller works, which, even in the former epoch, were distinguished for grace and delicacy. But from the year 1350 they become more rare, and disappear in proportion as the architecture covers everything with the varied play of its own decorative forms. As an original work of the second half of the century we may distinguish the minstrel gallery at Exeter Cathedral. * It presents on the north side of the nave a part of the triforium, and contains, in twelve splendidly decorated niches, the same number of richly gilded and coloured angel figures of about three feet in height, all playing on different instruments, and depicting to us probably the whole amount of an orchestra at that period. The artist has striven after variety of attitude, but the figures, especially in the drapery, are deficient in nobleness of treatment. They rather exhibit that feebleness of outline, which appears still more strikingly in the English paintings of the same period.

Representation of the Holy Sepulchre. We must here mention also various representations of the Tomb of Christ, which repeatedly appear at this time in England as well as in other countries. One of these, belonging to the beginning of the fourteenth century, is to be found in Lincoln Cathedral. The sleeping soldiers, in spite of their somewhat awkward attitudes, are here dis-

* See illustration in BRITTON: *Cathedr. Ant.*

tinguished for naïveté of expression and well-arranged drapery. The style reminds us of the best works of the thirteenth century. Similar monuments are in the churches at Patrington in Yorkshire, at Navenby and Heckington in Lincolnshire, and at Hawton in Nottinghamshire. The latter is among the most beautiful and significant compositions of this kind. We see the three Marys kneeling in adoration at the foot of the grave of the risen Christ. Above appears the Ascension of Christ in the usual manner, only His feet being visible, while the Apostles are looking towards Him with lively gestures of astonishment. The feelings are depicted with truth, the nobly-arranged drapery adds to the expression, and the attitudes alone are not wholly free from constraint. The four sleeping soldiers, represented in reliefs on the surface of the tomb, evidence inferior execution, though full of speaking life. Their dress indicates the middle of the fourteenth century.

Monuments.

While the one-sided tendency of English architecture afforded but small scope to a freer application of sculpture, we find the predilection for splendid monuments, which, even in the former epoch, preponderated over all other plastic works, decidedly on the increase.* The lower nobles and citizens now emulated the higher classes: each desired to be represented in bodily form on his own monument, in all the reality of life, with the badges of his position, and with painful accuracy of costume. Nothing was left for the higher classes but to raise themselves above the others by richly adorned sarcophagi, and perhaps to crown the whole with splendid baldachins. In the material also the utmost costliness was sought for. Engraved bronze plates were brought over from the Continent, especially from the Netherlands; but still more did they prefer representing the deceased in plastic roundness, and there was no lack in England of skilful "coppersmiths," who undertook the casting of these larger works. In stone monuments, marble and alabaster were frequently employed; and enamel, gold, and colouring completed the brilliant effect.

Decline of the Style.

But with this outward splendour the artistic value of the works did not keep pace. The greater number of the massive monuments produced at this epoch appear strikingly stiff, empty, and spiritless. This was partly caused, as on the Continent, by the ugly costume; which, indeed, in England degenerated still more rapidly, and became still more grotesque. Instead of the earlier full garments, which only exceptionally appear, as in the monument of Aymer of Valence (died 1322), in Westminster Abbey (Fig. 240), the knights now appear in short military coats, which cling to the figure like leather-padded jackets, and

* See excellent illustrations in STOTHARD'S *Monumental Effigies of Great Britain*, 1817: also BRITTON.

admit of no folds. Instead of the flexible chain-mail of the former period they wore greaves, with angular protuberances on the arms and legs; but the gorget, which almost completely enclosed the upper part of the chest and the whole neck and head, was in England so strongly padded, and was thus rendered so large, that it enveloped every part like a mummy. Still more unfavourable was the effect from the fact that the head for the most part no longer rested on a cushion supported by angels, but on the great helmet, which, with its animal's head or mask-like human face, came into disagreeable contact with the countenance of the knight. Corresponding with this stiff attire, the bearing of the figures themselves was also thoroughly stiff, with legs placed in a parallel position, with a vague staring expression, the arms bent in hard angles, and the hands for the most part folded in prayer, but as monotonous and expressionless as if they were awaiting the word of command in a great parade of the dead. Only rarely do we meet with the crossed position of the legs, denoting action; and when this does appear, it stands in wonderful contrast with the calm and prayerful attitude of the upper part of the figure, and has nothing more of the energetic expression of warlike activity it formerly possessed, when the knights were generally grasping their swords with boldness of demeanour.

Fig. 240.
Aymer de Valence.
Westminster.

But this lifelessness does not only extend to knightly figures, where it may be attributed to the costume of the time, but even the kings in their long robes, the bishops in their full pontifical garments, and the women in their wide mantles, exhibit the same insipid stiffness, and the drapery either falls in monotonous parallel folds, as in the bishops' statues, or is arranged in a no less spiritless symmetry of diagonally converging folds. There is nothing of the freedom or variety which we find in similar monuments in Germany; there is no trace of any ingenious idea in the attitudes; everywhere there is the same pedantic stiffness. Only in the beginning of the epoch do we find a few better episcopal monuments, in which we can still trace the influence of the former freshness of conception. Thus, for instance, in the Cantilupe shrine in Hereford Cathedral, which is, indeed, not a monument for the dead, but only figures of seated knights introduced on the sides of the arcades in life-like and original attitudes. Also the beautiful Percy shrine in Beverley Minster, and the Burgersh monument in Lincoln Cathedral, works of the middle of the

Royal tombs.

Episcopal tombs.

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fourteenth century. But subsequently to 1350, even the monuments of the kings, with their expenditure of costly material, failed to produce any higher effect. We have only to call to mind the splendid monument of Edward III. (died 1377) in Westminster Abbey, which, with its stiff drapery, broad expressionless face, long stiff hair and beard, and the almost painful symmetry with which the hands hold the sceptres of his two kingdoms, is more like the figure of a hermit than of a knightly king (Fig. 241). Also the monument of his Queen, Philippa, (died 1369), in the same place, is scarcely of higher value, for the drapery is equally monotonous, the head is strikingly feeble in character, and

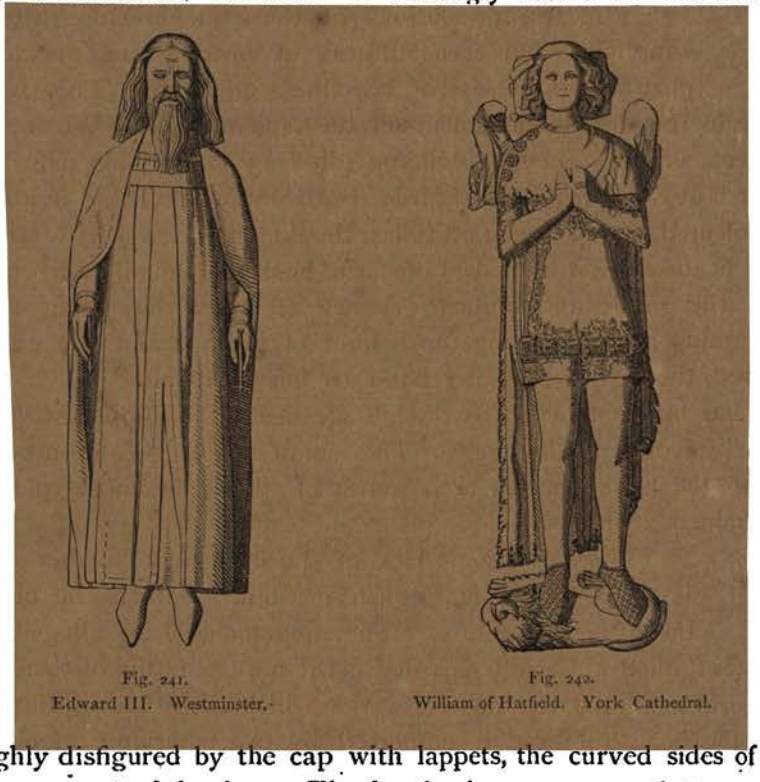

Fig. 241.
Edward III. Westminster.

Fig. 242.
William of Hatfield. York Cathedral.

is thoroughly disfigured by the cap with lappets, the curved sides of which appear to grow out of the face. The hands alone are somewhat graceful in their action. Far more pleasing are several figures of children of the same king, who have died young; those, for instance, of William of Hatfield in York Cathedral (Fig. 242), of John of Eltham, of William of Windsor, and of Blanche de la Tour, in Westminster. Yet these also are not free from a certain coldness of style, which is only softened by the simple expression of youth. The splendid gilt bronze figure in Canterbury Cathedral is stiffly extended in the attitude of prayer, and only a certain energy of expression in it reminds us of the famous son of Edward III., the Black Prince (died 1376). The double monument, executed with all conceivable expenditure, which

Richard II. erected in Westminster immediately after the death of his tenderly beloved Queen, Anne of Bohemia (1394), is devoid of all higher artistic feeling. Both statues of gilt bronze, executed according to the contract still existing, by the London coppersmiths, Nicholas Broker and Godfrey Prest, are completely conventional and feeble in design, and expressionless in the heads and attitudes. We find, on the other hand, Richard's great conqueror, Henry IV., (died 1413) in the splendid monument in Canterbury Cathedral, stiff, indeed, in bearing, but the head is full of character. His second wife, Joanna of Navarre (died 1437), though the drapery is simple and somewhat monotonous, has a graceful head and pretty, well-shaped hands.

Double Monuments.

The less pretentious of these monuments, with all their simplicity, and even stiffness of bearing, are pervaded with a pleasing expression of heartiness and truth. This is especially the case in the double monuments of husband and wife. We see this in the monument of Sir Thomas Arderne (died 1391), and his wife Matilda, in the church at Elford, in Staffordshire. Both statues, executed in alabaster and richly coloured, are in simple attitudes, the knight is even in a stiff position; but the heads exhibit individual life: the husband is manly and true-hearted, and the wife gentle and smiling. As we see them thus lying calmly, with two charming angels holding the helmet of the one and the pillow of the other, and the wife giving her hand to her companion in life and death, we feel our hearts touched, as though we heard the simple story of a life blessed by conjugal harmony. The small figures of mourners on the sides of the sarcophagus are, some of them, in most pleasing and unconstrained attitudes.

Monument at Chichester.

There is also no lack of specimens of a fresher style, which is to be traced in English monuments about the beginning of the fifteenth century. The monument of an alleged abbess in Chichester Cathedral is justly regarded as the most beautiful of these (Fig. 243). The figure is among the noblest works which English sculpture has produced; the beautiful head is supported by two mourning angels, who are looking up to heaven with an expression of plaintive intercession. The full garment is falling in grand folds. On the side of the sarcophagus we see the sorrowing relatives making lively gestures; their smaller figures exhibiting various attitudes. The monument is supposed to be that of Lady Arundel. The gifted Bishop William of Wykeham (died 1404), the right hand of Edward III. in his building undertakings, is also preserved to us in an apparently life-like figure in the excellent monument raised to him in Winchester Cathedral, which he had himself restored. The monument is executed in marble with great care; and the head, with its mild and wise expression, and glance of sincerity, cor-

Wykeham at Winchester.

responds with the idea which we have formed of the highly-cultivated prelate. The hands, which are folded in prayer, are formed with great truth to nature—not a vein nor a wrinkle is omitted. At the head two angels are praying, and at the feet three little monks are supplicating for the soul of the departed. Frequently the monuments of this period acquire considerable artistic value from the smaller subordinate figures. This is the case, for instance, in a tomb in Hereford Cathedral, of about the close of the fourteenth century, ascribed to Humphrey de Bohun. The knight is reclining in a rather expressionless manner, but the small figures of Christ, and the interceding Virgin, placed opposite each other in the arcades of the baldachin, belong unhesitatingly to the most finished works of the epoch.

Hereford.

Fig. 243. Lady Arundel. Chichester.

Warwick Monument.

One of the most famous and splendid works of the end of this period, the monument of Richard Beauchamp, in the Church at Warwick, exhibits the full introduction of a realistic style, based probably on Flemish influence. This brilliant knight and statesman died in Rouen, in 1439. A special chapel was erected for his monument in the church at Warwick: it was begun in 1442, and with the tomb itself, was completed in 1465. The coppersmith, Thomas Stevens, made the metal plates; William Austen, caster, in London, executed the statue of the deceased and the smaller figures of the mourners; a Netherland goldsmith of London, Bartolomew Lambespring, superintended the engraving and gilding; and lastly, John Bourd prepared the marble sarcophagus. Here also, the knight appears in the stiff and richly-executed dress of his time—he is only one of the many stiff figures in mail; but the head is almost as fine and well finished as a portrait by Van Eyck. The eye is gazing thoughtfully; the hands, which are placed together, are excellently designed, and this action imparts surprising expression to the whole. The figures of the mourners are

somewhat inferior in value, but they are well conceived, and exhibit great variety in the arrangement of the drapery.

Survey.

Yet, although these few more important monuments stand out advantageously from the general mass, these exceptions do not lead us to moderate the verdict which we must express with regard to the plastic productions of England generally. Poverty in idea, a disinclination to the more significant and profound creations of religious art, and in consequence a rapid decline into insipidity and want of style,—all these are the characteristics of the English sculpture of this epoch. All that separate smaller works may afford of genre-like naïveté and of tender feeling can offer no compensation for this deficiency. The deeper ground for this lack lies in the fact that the English people during this epoch developed their character with that specific singularity which is still apparent in them. Realistic and temperate, practical and intelligent, outwardly formal, and regarding externals with pedantic exactness, the Briton loses freedom of action, and that higher ideal tone which imparts a grace to life, and affords stimulant and material to the plastic artist. The aristocratic bias of the nation seeks, above all, to find satisfaction in splendid monuments; their exaggerated respect for outward conventionalisms and badges of rank can here be gratified; and here also the early-awakened historical feeling finds rich sustenance. But art does not give way to such onesidedness with impunity. Where no great ideal tasks are undertaken in addition to portraiture the latter loses the fountain from which it would have drawn its advancement to pure beauty, to freedom of composition, to nobleness of lines, and to grace of form. The exclusively realistic and portrait sculpture cultivated in England necessarily declined into spiritless monotony and feeble triviality.

FIFTH CHAPTER.

ITALIAN SCULPTURE.

FROM 1200 — 1400.

Separate Positions of Italian Art.

FROM the thirteenth century Italian art pursued its own way, and in its aims, results, and destiny, is distinct from the art of the northern lands. It is true northern influence may constantly be perceived, especially in the fourteenth century; even the Gothic current it was not able totally to resist. But it stemmed it, and skilfully adapted it to its own use. Even this remarkable fact shows how separate and isolated was the art of Italy. The Alps, in this respect, proved themselves a wall of partition. The Middle Ages of Italy is in every respect distinct from the mediæval period of the North.

State of Civilization.

Our task is to demonstrate this solely as regards the development of art; but a few remarks on the general state of civilization will throw light upon the position of art itself. We find in Italy none of those complicated conditions which fiefdom and feudalism entailed in northern countries. The state of things is more simple, more distinct; and we feel in it the remnant of antique ideas, emerging again out of all the tumults of intervening ages. But, on the other hand, the land of Italy was divided into a far greater variety of small separate circles than was even the case in Germany. For there the various groups were formed according to the natural boundaries of the different races; in Italy, however, quite otherwise than in the North, each not merely of the more important cities, but even of the lesser ones, formed a state in itself thoroughly sundered from the rest. This favoured the rise of a whole succession of usurpers, who, with force and cunning, assumed dominion, and governing as tyrants, introduced the rule of modern despotism into Europe. All that was done at this time by the kings of France and England to make their sway unlimited, cannot be compared with the procedure of these Italian despots; for, as extensive lands were at stake in the North, the princes were compelled to secure the assistance of whole classes of the population, especially of the citizens and

lower nobles, in order to effect the coercion of the great vassals. But the Italian tyrant, as a type of whom the bloody figure of Ezzelino stands forth conspicuously, proceeded towards all with the cruelty of a tiger, and with the regardlessness of brutal egotism.

Relation to Art.

We should imagine that such a state of things would be destructive to art; but this was not the case. Only art received in consequence quite another bias to that in the North. Each master stood out more by himself. The individual man made himself felt, and the self-reliance of the artist was developed. For, as the tyrant raised himself by violence above all, each sought by the power of genius to separate himself from the mass. Political life afforded him no scope; but the ruler himself needed art, because by its help he could immortalize his person and could glorify himself in a monumental form. With this personal feeling the monument first appears in Italy. Even here we find a remnant of the ideas of Roman antiquity. But even splendid religious undertakings, such as the building of the Certosa at Pavia and of the Cathedral at Milan, owe their origin to a similar feeling. The free cities emulated each other in their council halls and ecclesiastical monuments. The splendour and fame of the city was far more the mainspring at work than religious feeling, although, of course, this co-operated with the other. This monumental emulation tended greatly to increase the importance of the artist. In the North, men built, chiselled, and painted with pious devotion. Religious feeling from the first was deeper and warmer there. The true-hearted masters laboured together with their workmen, and their work was regarded almost more as a product of religion than of art. How, with their Teutonic, awkward, modesty could they attain to an artistic self-reliance? They felt like honest artisans, and the world regarded them as such. Rarely do they appear with their names. They were satisfied with the unassuming hieroglyphic of their trade-mark, such as any workman may stamp upon his production. But each common freestone bore this humble mark just as much as the graceful console or the statue or altar-piece.

Self-reliance of the Artist.

How different was it in Italy! Even in the twelfth century the author of a clumsy sculpture extolled himself publicly as a wise and ingenious master, and assumed the name of the second Dædalus. A sure sign this both of the self-reliance of the artists and of the lively feeling with which their fellow-citizens regarded their works as productions of art and not of piety. This disposition increased with the higher development of life generally. The Italian artist worked for the glorification of his country; but he thought of his own fame, and was filled with a strong sense of his value. This gives his works another bearing. They are colder, more objective, and less profound than those of northern masters. The

striving after perfection of form could be more purely expressed because there were fewer demands for any depth of feeling.

Painting and Sculpture.

Added to all this, there was yet another decisive influence. The Italians clung with such predilection to the splendour of early Christian paintings that they delighted in adorning their churches with further works of the kind. Even after they had adopted the Gothic style they did not allow their large wall-surfaces to be disturbed as in the North. Combined with this was an antique feeling for distinctness and for calm surfaces, which rendered them averse to the broken style of Gothic architecture. Hence they preferred to decorate even their exteriors with paintings, or with coloured incrustation of various kinds of marble. The portals also remained simple, and possessed no rich sculptured ornament. Thus plastic art was deprived of those great cyclical tasks in which, especially in France, she had produced her greatest works. Profound Christian ideas were here consigned to painting; and great masters appeared, such as Giotto, Orcagna, Gaddi, and others, who represented these subjects in extensive wall-paintings. It is not an unimportant fact that the most influential of these masters were architects, sculptors, and painters, all in one. As architects they designed the plan of their churches so that painting, their favourite art, might not have too small a scope. As sculptors they knew how to impart to their paintings a strong touch of plastic distinctness and decision. For sculpture itself they prepared special tasks.

These tasks were throughout of a smaller kind. While sometimes, as in the Cathedral at Orvieto, whole façades were covered with plastic works after the northern fashion, these were spread over the whole surface in a purely picturesque manner without any fixed frame-work. But generally they were satisfied with separate works which bore the character of special monuments, altar-pieces, pulpits, fonts, tombs; these we find foremost as the productions of Italian sculpture. From tomb monuments they soon passed to secular monuments; from fonts they proceeded to public fountains. Separate statues were especially devoted to the Madonna. In these works Italian art follows less the impulse of deep feeling than the demands of life-like historical delineation. To narrate distinctly and cleverly was now the desire and the brilliant gift of the southern nations, and we need only call to mind a Boccaccio to understand the early tendency of Italian sculpture to narrative reliefs. As, moreover, no massive undertakings were attempted, but separate splendid works, this favoured the effort after delicate perfection of form. This was increased by the almost exclusive employment of white marble. The splendour of this material excluded the general use of colour and allowed only moderate gilding. Everything aimed accordingly at the purest perfection of form. Thus the limits of sculpture and painting were early marked, and did

not, as in the North, merge the one into the other; and just from this definite separation resulted that greater distinctness which was impressed on the development of both. Earlier than in the North the Italian masters understood how to give each art its own special task.

I. In the Thirteenth Century.

Revival of the Earlier style.

Until about 1250 Italian sculpture* adhered to that Romanesque form in which even more gifted artists had vainly struggled after a higher expression of life. The established type appeared here even more spiritless than in most of the northern lands, and Italian sculpture is far inferior to that of France and Germany. For there was here none of that variance between Teutonic feeling and antique form which produced in those countries the brilliant reformation of plastic art. Even in wild fantastic creations Italian art now occasionally surpassed the northern. This is evidenced in the sculptures of the façade of S. Maria at Toscanella, completed in 1206, and still more in that of the Cathedral of Lucca, executed about 1204 by a Master Guidetto; it appears most richly in almost barbarous splendour in the somewhat later porch of the same cathedral, where the sculptures have covered the whole surface even to the shafts of the columns, and all sorts of animals and fantastic figures are placed side by side with Christian emblems. The whole conception and subject allow us to infer the strong influence of northern art. Similar barbaric splendour is exhibited in the principal portal of the Cathedral of Traù, in Dalmatia, executed according to inscription by an apparently native master, Raduanus.†

Borgo San Donnino.

Among the ablest works of this later Romanesque style, on the other hand, are the sculptures on the façade of the Church of Borgo San Donnino; the great lions on the main portal are excellent specimens of their kind, and are far more naturalistic than heraldic.

Parma.

In general all these sculptures are highly vigorous, free, and life-like; perhaps productions of the before-mentioned school of Parma. For that this continued to advance in the further course of the thirteenth century is proved by the twelve haut-reliefs of the inner gallery in the Baptistery at Parma, representing the occupations of the months in a noble style, which reminds us of the best contemporaneous German works.

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* See J. Burckhardt's *Cicerone* (Basle, 1855, 2nd edit., prepared with the co-operation of several colleagues, and published by Dr. A. v. Zahn, Leipzig, 1870), the most important handbook for Italian art, is so copious with regard to this period that I can only quote from it. Also Cf. the valuable work, with its good illustrations, of Charles C. Perkins, *Tuscan Sculptors*. 2 vols, 4to. London, 1864.

† Cf. R. v. Eitelberger in the *Jahrb. d. Wiener Centr. Commiss.* p. 199, pl. 10.

Pistoja. How long the strictly Romanesque style prevailed in many places is shown by the reliefs on the pulpit in St. Bartolommeo, at Pistoja, executed in a suitable mechanical manner, in the year 1250, by a Lombard named Guido da Como. The stiff relief on the tympanum of the façade of Genoa Cathedral, representing Christ *Genoa.* enthroned among the symbols of the Evangelists, and below the martyrdom of St. Laurentius, with an animated but rather distorted executioner, must be of earlier date than the rest. These works, and several outlines of figures engraved in a noble but Byzantine style on an earlier tympanum, evidence the influence of the south of France. On the other hand, the reliefs on the door-posts, which belong probably to the restoration of the building between 1307 and 1312, are in an unusually life-like and imaginative style, adhering to the Romanesque character, but betraying Gothic feeling for nature in the splendid branch-work that surrounds them. On one side appear scenes from the Childhood of Christ, from the Annunciation till the Flight into Egypt; on the other side, there is the Root of Jesse, in which the sculptor has most successfully introduced strict architectural divisions, and has placed the principal central figure in dramatic relation with the smaller ones on both sides. Older and purely Romanesque are the portals of the northern and southern side aisles, the former displaying a rare delicacy in the adoption of antique ideas of architectural decoration; but combining with these elegant Romanesque branch-work, small eagles, lions, sirens, and other creatures. The south portal, which is still richer, contains on the door-posts splendid arabesques, with dogs, huntsmen, hares, animated hunting-scenes, knights on horseback, armed men, lions, the donkey striking the lute, and other charming designs. We see here also the influence of the northern style of decoration.

Bronze-casting. This epoch is not rich in works of bronze-casting, though this art was so splendidly cultivated towards the close of the former period. An exception to this appears in the magnificent candelabrum in Milan Cathedral, which, introduced with charming branch-work, contains an abundance of small sculptures, in which the Romanesque character appears with much animation, while the numerous figures betray the style of the fourteenth century. In a decorative respect it is perhaps the most complete work afforded by the entire Romanesque period, the influence of which appears far into the succeeding epoch.* Beyond this I know of no other work to mention, except the bronze gates of the Chapel of St. John the Evangelist, belonging to the Baptistery of the Lateran in Rome. According to the inscription they were executed by Albertus and Petrus of Lausanne

* Illustrated in various numbers of DIDRON'S *Ann. Arch.*

("Lausenenses"), in the year 1203. They contain the representation of a great door and a church very poorly engraved on them, and in front of the church is a seated statuette of the Madonna. On the other hand, in Dalmatia, a country which belongs to the Italian range of civilization, there is an excellent work in wood carving—namely, the folding doors of the Cathedral at Spalato,* executed in 1214 by Master Andreas Guvina. Each folding panel contains scenes from the youth and sufferings of Christ in fourteen compartments, bordered by tracery work and arabesques, rather antiquely conceived, and with compact and but little-developed figures. But the composition, though occasionally somewhat poor, rises to great power in the better scenes, and even attains to dramatic expression, which is only impeded by the awkward form of the representations.

Wood-carving.

As an isolated work of a secular kind we must mention the stone statue of the Emperor Frederic II. at the Porta Romana at Capua, belonging to the year 1236.† As the usual ecclesiastical style afforded no assistance for such a work the artist adhered to Roman statues, and in so doing evidenced the same bias to the antique which at that time prevailed in Italy, and which we meet with in the architectural construction of the splendid royal monument in the Cathedral at Palermo, and in the churches of Tuscany—in short, everywhere where free artistic life showed itself. It only required a great master who should know how to adapt the general current of the period to plastic art.

Imperial statue at Capua.

This master was Nicola Pisano. We know not much of his life, and still less of the artistic circumstances which attended the course of his development. All that Vasari tells of him is a mixture of unreliable reports and inventions, from which we can only gather occasional seeds of truth. Not even is the year of the birth of the great reviver of Italian sculpture established. Only so much we may venture to affirm, that he was born between 1205 and 1207. He was the son of a second-rate stonemason, Pietro di Pisa, from whom he may have early learned the technical part of his art. When Cavalcaselle, resting on a probably erroneous reading of documents, states that he came from Apulia, he has overlooked the fact that thus the explanation of such a striking phenomenon as Nicola's new style of art is rendered still more difficult.‡ The Byzantine influence predominated in all the preceding art of Lower Italy. Mosaic paintings on walls and vaulted ceilings, mosaic marble decoration on pulpits, Easter lamps, and choir-screens, niello work on the bronze gates of the churches,—all these

Nicola Pisano.

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* Illustrated in the *Jahrbuch d. W. Centr. Comm.* v., pl. 16.

† D'AGINCOURT: *Sculp. T.* 37, Fig. 4.

‡ Cf. C. SCHNAASE in the *Zeitschr. f. bild. Künst.* v. p. 97, *et seq.*

are works utterly devoid of plastic feeling. Sculpture only began to develop itself as architecture advanced; but the latter, in its most beautiful works, when Byzantine tradition did not prevail, borrowed its ideas partly from the Norman, and partly—and this appears especially in the Capitanata—from Pisan monuments. We see here, therefore, a sphere of art which for a long time had been fed by external influences; while in Tuscany, from the end of the eleventh century, architecture had advanced independently, and plastic art also is speedily to be perceived there. Works such as the before-mentioned sculptures at Pisa, Siena, and Volterra (vol. i. p. 405), exhibit, both in their technical execution and their conception, a style which, if any can be, may be designated as a precursor of that of Nicola. Above all, we plainly perceive in them the endeavour to attain to greater beauty, life, and perfection of form, by the study of the antique. If we compare these works with the buildings executed in the classic style, such as the Cathedral and Baptistery of Pisa, S. Miniato, S. Apostoli, and the Baptistery at Florence, we shall understand how, from this school, under the strong influence of such an antique bias, an artist should arise, called upon by his unusual gifts, to accomplish that which many near him and before him had attempted with inadequate powers. Nicola's appearance is not more wonderful than that of masters no less excellent in France and Germany, who rose from the imperfect or stiff sculpture of the Romanesque period to the height of creations such as the works at Rheims and Chartres, Wechselburg and Freiberg. This mode of consideration can, indeed, alone explain the advent of a master who stands out solitarily among his countrymen, and realizes in his works that which the best Italian artist of the period had only vaguely attempted to produce.

Cathedral at Lucca.

That he early towered above his art-contemporaries is evidenced by the first of his works known to us. He was engaged, it appears, about the year 1233, on the relief in the pediment of the northern side portal of the Cathedral of Lucca (Fig. 244). It contains a Descent from the Cross, in the composition of which the young master adhered to the representation noticed above (vol. i. p. 404) in St. Leonardo, in Florence.* The character of the forms is closely allied to that of the earlier work, but the freedom with which the ideas introduced there are transformed, and ugly and violent touches ennobled, and the whole suited to the

* We owe this fact to E. FÖRSTER, who introduces it in his *Beiträge zur neuern Kunst. Gesch.*, Leipzig, 1835, and has confirmed it by drawings, from which our own illustrations are taken. CAVALCASELLE (I. 135) imputes the work to one of Nicola's followers. I myself adhere to the opinion which has appeared to me the most probable. Highly as I esteem the merits of the distinguished art-investigator, I perceive in his book many tokens of occasionally hastily formed judgment, so that I am not inclined to accept his statements blindly.

conditions of the allotted space, betrays already the great composer and the independent artist. If we compare the distinct arrangement and noble feeling of this work with the other wild and fantastic works of the same porch, the cleft appears still greater which separated the young master, even at that time, from his contemporaries.

Later Works.

An interval of almost thirty years separates this youthful work from the creations of his perfect masterly power. What Nicola produced in the meanwhile we know not. Vasari imputes to him a whole series of important buildings throughout Italy; but the churches named by him are so different in style that they could not possibly proceed from the same master. One thing only is certain, that Nicola was also much occupied as an architect, and had a wide reputation; and that in the year 1242 he superintended the building of the Cathedral of Pistoja. But in

Fig. 244. Relief by Nicola Pisano. Lucca.

plastic art he must also, in the meanwhile, have made considerable studies, which produced a revolution in his artistic views. Vasari states that it was some antique sarcophagi, brought back by the art-loving Pisans from their campaigns, which first attracted the eye of the master to the splendour of antique works. It is possible that in his wanderings also he travelled to Rome, and there likewise studied the antique. In the famous marble pulpit, which

Pulpit at Pisa.

he executed for the Baptistery at Pisa, in 1260, this new style, for the first time, decidedly appears. It is, at the same time, a triumph of plastic art over the mosaic style of decoration, which had hitherto prevailed in these works. The pulpit is an insulated structure resting on six columns, with a seventh in the middle. Three of these columns are supported by lions, with smaller animals in their claws; the supporter of the central column is formed by three male figures, one of which is nude, and the others are covered with the Roman toga, and by three animals, a lion,

griffin, and dog. At the commencement of the steps a recumbent lion is holding guard. Above the columns, in front of the pediments, allegorical figures of Virtues are introduced as supporters of the pulpit, and the surfaces between them are filled with Prophets and Evangelists. Lastly, there follows the breastwork, the surfaces of which are adorned with five representations in relief. These contain the Annunciation and the Birth of the Christ, the Adoration of the Kings, the Presentation in the Temple (Fig. 245), the Crucifixion, and the Last Judgment. Of all these reliefs the Crucifixion adheres most nearly to the style of earlier representations; on the other hand, in the Birth of Christ and the Adoration of the Kings the delineation is quite antique in conception. The Madonna especially, once queenlike, reposing on her couch, and another time enthroned like a princess, with diadem, veil, and rich garments, calls to mind rather the figure of Juno than

Fig. 245. From the Pulpit at Pisa. Nicola Pisano.

that of the humble Virgin obliged to seek refuge in a stable. The artist here anticipated the Queen of Heaven, and placed in her stead the ruler of Olympus. But in other things also, even in subordinate figures, the same antique feeling is to be perceived; and most purely of all, in several of the separate allegorical figures. For strength the master chose, not the usual female figure with a column or shield, but a Hercules playing with a young lion. Another time a statue of Venus hovers before his mind, and then, again, the grand advancing figure of some bearded Bacchus.* Nevertheless, he does not proceed with slavish imitation, but freely transforms the figures, and

* Cf. the figure to the right of our illustration.

introduces, especially where he wishes to produce the expression of cheerfulness and festivity, antique ideas into his Christian subject. It was, as Burckhardt says, a premature Renaissance, which just for this very reason could have no continuance. Nicola was as far in advance of the plastic art of his time as his contemporary the Emperor Frederic II. was in advance of his age in political views. A specifically religious feeling was possessed by neither of the two men; on the contrary, each in his own way exhibits a trait of modern subjectivity. It is true the Christian feeling of the period necessarily quickly expelled Nicola's antique Renaissance, but his works had sufficed to free plastic art from the trammels of infancy, and to open the path for new advance.

Pulpit at Siena.

What notoriety the splendid work at Pisa must have acquired may be perceived from the fact that the Sienese, emulous of its fame, caused the master to execute a similar one, but still more splendid, for them. This is the pulpit still in existence in the Cathedral of Siena. The 29th of September, 1266, is the date of the contract which fixes that Nicola, with his colleagues, Arnolfo (di Cambio), and Lapo, and if he desires it, also his son Giovanni, shall come to Siena in the beginning of March, in the following year, in order to prepare a pulpit for the cathedral there; that the master is to receive eight soldi a day, each of his colleagues six, and his son four. The columns and the lions on which they rest, as well as the Carrara marble requisite for the work, are to be furnished him. The payments, according to the receipts still existing at Siena, run to the beginning of November, 1268: the whole work was thus completed by him and his three assistants in a year and a half. But, in the meanwhile, the master was to be allowed to travel four times a year to Pisa for fourteen days, in order to superintend his works in the cathedral and baptistery there. The pulpit is still larger and richer than that at Pisa. Octagonal in form, it has seven representations on the breastwork, and it rests on nine columns. Four of these are supported by advancing lions and lionesses, and the central one is surrounded at its base by eight female figures, personifications of the arts and sciences. Above the capitals of these columns there are here also statues of the Virtues, some sitting, and others standing. In seven reliefs on the balustrade we find the Birth of Christ, the Adoration of the Kings, the Murder of the Innocents, the Flight into Egypt, the Crucifixion; and in two compartments a detailed delineation of the Last Judgment. These works are more perfect as regards their technical execution and style than those of Pisa; but the arrangement of the relief is more crowded, and sometimes even overloaded. Antique conceptions here also repeatedly appear, especially in the Birth of Christ (Fig. 246). But Christian feeling has, for the most part, reconquered the disputed field, and rises into passionate power in the delinea-

tion of the Murder of the Innocents and the Crucifixion. The great representation of the Last Judgment is also full of excellent touches, of deep expression, and of delicate finish. It is true this more lively characterization may be principally attributable to his younger colleagues ; but, undoubtedly, they followed in it only a natural influence of the time, which even the old masters can scarcely have escaped. In the separate figures of the Virtues, and the Arts and Sciences, the beauty of antique conception is repeatedly blended with the fervour of Christian feeling, and produces a touching expression.

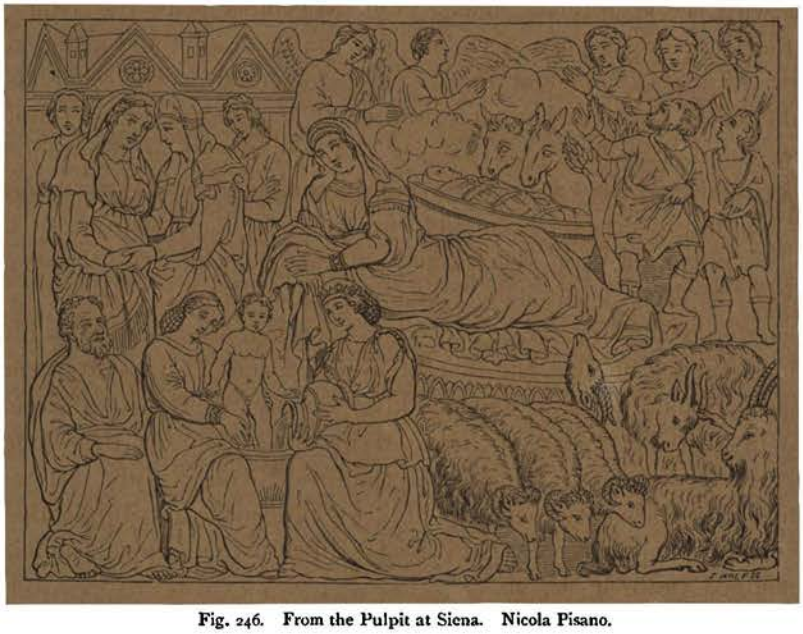

Fig. 246. From the Pulpit at Siena. Nicola Pisano.

St. Domenico at Bologna.

Whether Nicola also executed the famous monument of St. Dominicus in St. Domenico at Bologna is a matter of doubt. It is easy to perceive that the work could not be, as Vasari states, a youthful production of the master. On the other hand, it corresponds so much with Nicola's finished works, that we have no hesitation in ascribing to him the reliefs on the front side. When, moreover, a reliable old authority testifies that in the year 1267 the bones of the saint were conveyed to the sarcophagus executed by N. Pisano and by his colleague, a Dominican brother, named Fra Guglielmo d'Agnello, there is nothing to hinder our assuming that the work was completed, or was near its completion, in the year 1266, when the Siena contract was concluded. The two reliefs on the front side depict a youthful knight recovering from a fall from his horse and the miracle of the incombustible book. The arrangement is distinct, the delineation life-like ; in fact, in the former scene it possesses touching depth and dramatic power. Some beautiful touches even here remind us of the antique. The

Madonna, who separates the two representations, is simple and graceful, but the reliefs on the two narrow sides and on the back side which contains the death of the saint, are by an inferior hand. In them we may probably recognize the work of Fra Guglielmo.

Altar at Pistoja.

Of another work of the master, an altar of St. James for the cathedral at Pistoja, we know nothing but the record of an archive in the cathedral which states that Nicola bound himself on July 10, 1273, on pain of a penalty of 300*l.*, to execute the same and to adorn it with six sculptured panels. On November 13 of the same year a part of the work must have been already finished, as the master certifies having received 100*l.* payment for it. This splendid work seems to have vanished entirely, for even the later editors of Vasari say nothing of it. On the other hand, the last work of his old age, the great fountain in the market-place at Perugia, completed between 1277 and 1280, is still preserved. Nicola adorned it, with the assistance of his son Giovanni, with reliefs and statuettes, while the bronze work belonging to it was executed by a master named Rosso (Rubeus) in 1277. The numerous reliefs in the lower basin represent the months, with their occupations, the eight arts and sciences, besides old Testament scenes and figures and various allegorical and heraldic designs. They are all animated, excellent in attitude, and well arranged in the space. On the whole, they seem rather to belong to Giovanni's than to Nicola's style. Far more constrained are the twenty-four statuettes of allegorical and biblical purport, which adorn the upper basin. They are ascribed to Arnolfo di Cambio, who was summoned there in 1277.*

Fountain at Perugia.

Nicola's Influence.

However great may have been the influence of Nicola upon his contemporaries, we find only a few isolated works of importance, which betray his direct influence. Among those of his pupils who adhered faithfully to his style, without essentially advancing it, Fra Guglielmo d'Agnello holds the foremost place. Born at Pisa in 1238, he entered the Dominican order, and helped his master, as we have seen, in the execution of the Arca di S. Domenico at Bologna. The façade of S. Micchele at Pisa he adorned with figures, and for the cathedral in the same city he worked at a pulpit, which remained unfinished. Subsequently he went to Orvieto, where we find him employed in 1293 on the façade of the cathedral. Perhaps he was also the executor of the pulpit in S. Giovanni fuori Civitas at Pistoja, which was completed about 1270, and was ascribed by Vasari to a German master, but which, from a document in the archives at Pistoja, proceeded from a Master Guglielmo,

Fra Guglielmo.

* Cf. SCHULTZ: *Unteritalien*, I. 213.

who is perhaps identical with Fra Guglielmo.* The work is a reduction of those large pulpits; it rests against the wall, supported on two columns, and its breastwork is adorned with reliefs on the three projecting sides. They begin on the right with the representation of the Annunciation, the Visitation, and the Birth of Christ;† on the front are scenes from the Passion, the Washing of the Feet, the Crucifixion, and the Entombment; on the left the Death of the Virgin, the Outpouring of the Holy Spirit, and the Ascension of Christ. They are works full of grace, especially those on the right side are distinguished for distinctness of composition and a breath of antique beauty. In the Birth of Christ the Virgin is reclining on her couch like a queen, with veil and diadem; but her action of bending forward lovingly to hold out her child to the adoring kings is an independent idea of the master. The greeting of the angel is also life-like in its feeling, and the meeting of Mary and Elizabeth is full of tenderness. Also the figure of the angel in the centre of the front side and the statuettes of saints at the sloped angles are, especially the former, graceful and dignified. The overwhelming power of a Nicola may be lacking, but beauty of feeling and nobleness of form are unmistakably apparent.

Arnolfo.

Next in the list of Nicola's pupils comes the great Arnolfo di Cambio (1232-1310), who, as the architect employed in the restoration of the Cathedral at Florence, in the St. Croce, the Palazzo Vecchio, the Bargello, and the Loggia of S. Micchele, introduced the Gothic style into Tuscany, with an independent hand and grand mode of treatment. As a sculptor, he worked after 1267 under Nicola Pisano at the pulpit at Siena, where so much value was placed upon his co-operation that his assistance was made an express condition. After 1277 he worked for King Charles of Anjou in Naples. In Rome he produced, with the help of his colleague Petrus, in the year 1285, the splendid tabernacle in S. Paolo Fuori, in which he combined sculpture with mosaic ornament in the style of the Cosmati. On the angles above the columns stand four statues of compact proportions, representing St. Peter, St. Paul, St. Luke, and St. Benedictus. In the compartments above the arches are Adam and Eve, Cain and Abel at the sacrifice, and hovering angels, all excellent in composition. Far more important, however, is the monument of the Cardinal de Braye (died 1280), in St. Domenico at Orvieto. It represents, after the fashion of the time, the deceased lying on his bed of state, while on each side angels are drawing back the curtains. Above, framed by the pointed arch of the niche and by columns ornamented with mosaic work, appears the Madonna

* Cf. TIGRI: *Guida di Pistoja*, 1854. *Pistoja*, p. 223.

† Illustrated in *Cicognara*, I. pl. 39.

enthroned with her Child, a figure which, in its majesty and life, reminds us of the antique (Fig. 247). Before her kneels the deceased, who is commended by the saints St. Peter and St. Dominicus. All the figures are powerful and full of beauty, as if Nicola himself had designed them. Characteristic, also, of this pure antique conception is the almost indifferent repose which marks the Madonna's attitude. Even the Child's movement of the hand in blessing

Fig. 247. From the Monument of Cardinal de Braye at Orvieto. By Arnolfo di Cambio. After Perkins.

is not directed to the kneeling figure, suitable as such an action might have seemed. Here also mosaic ornament is added. If Arnolfo learned this mosaic style from the Roman Cosmati, he imparted in return the Pisan style of sculpture to the Roman artists. For we find it in two monuments which, according to the inscription, were

Cosmati.

executed by Master Giovanni Cosma towards the end of the thirteenth century. One of these, dated 1296, stands in S. Maria s. Minerva. The figure of the deceased, a Bishop Giulielmus Durantus, is stiff and expressionless. But the two slender angels who are drawing back the curtain of the baldachin are graceful. The other work is similar; it is the monument of Cardinal Consalvi, Bishop of Albano, executed in the year 1299, for the church of S. Maria Maggiore. Here also the two angels, who are standing at the feet and head of the deceased, and are looking down upon him mournfully, are among the more graceful creations of the time.

Tino.

Another pupil of Nicola who acquired independent importance is Tino di Camaino, of Siena, who worked, especially in Pisa, Florence, and Naples, both as an architect and sculptor.* His father, Camaino di Crescentino, was in 1298 among the artists whom the city of Siena consulted with respect to the building of the Fonte Nuova; and in 1318 he superintended the works at the cathedral, a position which his son filled in the following year. Tino had executed several things in Pisa in his youth. He had built the Ranieri Chapel in the Cathedral, and had adorned it with the relief representing the Madonna appearing to the saints. The assertion that, in 1312, he adorned the font in the Baptistery at Pisa with reliefs seems contradicted by the inscription on the monument itself, which mentions a Master Guido Bigarelli, of Como, in the year 1246, as the executor of the wonderfully fine plastic ornaments and elegant mosaic decoration bestowed upon the work.† On the other hand, Tino worked by order of the Pisans at the monument of the Emperor Henry VII., who died suddenly in 1313 upon his march to Siena. The sarcophagus, formerly in the cathedral and now in the Campo Santo, is adorned with small figures in relief of the Apostles, below an arched frieze, and bears the energetically and individually treated figure of the prince reposing in his grandly ornamented imperial mantle. The turn of the expressive head evidences original artistic intention. This monument must have brought fame and notoriety to its master, for he was subsequently especially employed in similar works. We find, for instance, a monument of Bishop Antonio d'Orso in the Cathedral at Florence, on the wall of the southern side aisle. In a simple antique style on the sarcophagus there is a representation of the Virgin commending the Bishop to her Son, who is giving him His blessing in the presence of numerous saints. On the lid, however, the artist has, remarkably enough—probably the earliest specimen of the kind—depicted the deceased as sitting, though in a wonderful manner,

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* Cf. *Siena e il suo territorio.* L. Lazzeri. Siena, 1862, p. 138, *et seq.*, 153, *et seq.*

† The inscription is as follows: A.D. M.CCXLVI. SVB JACOBO RECTORE LOCI GVIDO BIGARELI DE CUMO FECIT OPVS HOC.

as a corpse. He was evidently induced to do this from the high position of the monument, which rests on consoles against the wall. Tino also executed the monument of Tedice Aliotti, Bishop of Fiesole; a mere decorative work, which was placed in the southern transept of S. Maria Novella. About the year 1324 he must have been summoned to Naples, where he died in 1339. In the year 1325 he worked with the Neapolitan master Gallardus at the monument of Queen Maria of Hungary, wife of Charles II., in S. Maria Donna Regina. In 1332 he executed the monument of Princess Mathilda of Achaia, and in 1338 the monument of Duke Charles of Calabria, and of his wife Marie of Valois; all of them in the Church of Corpus Domini.

Fig. 248. From the Pulpit at Ravello.

Works in Lower Italy. Ravello.

In Lower Italy we must mention, above all, the pulpit in the Cathedral of Ravello, according to inscription the work of a Master Nicolaus di Bartolommeo of Foggia,* in the year 1272. It is true, in its decoration, the mosaic ornament so popular in Rome and Lower Italy prevails; but the six lions which support the columns are among

* "Ego Magister Nicolaus de Bartholomeo de Fogia marmorarius," the master calls himself, and the date "Lapsis millenis bis centum bis que tricenis Christi bis senis annis ab origine plenis." Cf. SCHNAASE'S treatise in the *Zeitsch. f. bild. K.* V. p. 97.

the most natural productions of the period; and at the commencement of the pulpit steps there are two charming smiling female heads, and the splendid marble bust of a Juno-like woman (Fig. 248), entirely in the antique style, with diadem and rich abundance of hair, and with a life-like expression. That this work can only have proceeded from an artist of Nicola's school must be at once perceived by every unbiassed mind. With regard to the character of the reliefs on the marble column in the Cathedral at Gaeta we lack sufficient investigation. The column contains on its square shaft, of about twenty feet high, a great number of biblical and legendary reliefs, some of which seem to betray good arrangement and animated and expressive composition. To this period also belong the two marble reliefs in S. Restituta in the Cathedral at Naples, which contain, in fifteen compartments, various legends relating to S. Januarius, S. Eustachius, the story of Joseph and Samson, and scenes from the Life of Christ. Rude and inferior as regards the figures, which are miniature-like in size, and not free from mannerism, they yet afford many pleasing traits in the lively style of delineation.

Column at Gaeta.

Naples.

II. In the Fourteenth Century.

These isolated works of Nicola's school, important as some of them are, are light in the balance when compared with the great number of others which, since the latter part of the thirteenth century, betray a new style of a more passionate and animated character. They do not so much manifest the superiority of one single great artist as a change in the whole spirit of the age. For a time the calm ideal figures of a Nicola could satisfy the general feeling of the beautiful, and could suffice the ethical sense of a generation which had previously only known of rude and clumsy efforts or stiff Byzantine forms. Already even in Dante (1263–1321) the spirit of a new era had been proclaimed. Profoundly as he enters into the abstruse ideas of mediæval scholastic divinity, and wide as is the range occupied by images of a strange mysticism, still, amid all this chaos, there moved within him the feeling of individual freedom, the impulse after a deeper moral conception of life, and the necessity for a truer observation of nature. Thus in him the first traces of a realistic representation begin to burst the ban of conventional traditions, and in the naïve delineation of outward life, as well as in the touching exhibition of inward passionate feeling, he is the pioneer of a new era. Henceforth the feeling that in him found expression, and which before had only slumbered, took possession of the artistic sphere and called forth that thorough revolution which became

Change of Style.

victorious in the beginning of the fourteenth century, and in masters such as Giovanni Pisano, Giotto, Orcagna, and many others, produced a style of art corresponding with the deepened and strengthened tone of feeling. Instead of the former repose, we now find a subjective and excited character, a wrestling after passionate expression at any price. Willingly is the beauty so lately achieved sacrificed, if it seems to impede the animated style of the delineation. Instead of the antique, nature was now observed, and many a touch of direct life was borrowed from her, without the study of her having any claim to scientific profoundness. But to have the eye fixed on the new goal, and to strive towards it with every means, however limited, is the large merit of this period, and one which compensates greatly for the loss of finished beauty. This new style in Florence especially is evidently connected with the increasing democratic tendencies of the citizen class, or, more justly, the political movements are an emanation of the same increasing subjective tendency which acted as a mighty mainspring also in the minds of the artists. It was a period of struggle and ferment, bearing in embryo even now the entire future of a mighty development of art. Such splendid results as the incomparable picture of Italian art henceforth exhibits were indeed only possible among a people whose sensual views, fostered and ennobled under a favourable sky, and in an ideally beautiful land, were impelled to the expression of their ideal in works of art, and to the delineation of the good in the beautiful. As before, among the Greeks, so now among the Italians, in Tuscany especially, the universal tone of feeling stimulated artists, demanding, as it did, in their art-creations, nothing indifferent or even superabundant, but the sublimest revelations of the national genius.

Giovanni Pisano.

Giovanni Pisano, Nicola's son, may be designated as the creator of this new style of art. He seems to have been born about 1250. When his father went to Siena in 1267, to erect the pulpit there, he was allowed to bring his son to assist him; yet the probably still youthful Giovanni received far smaller pay than the two stipulated colleagues. We next find him in 1277 as an assistant of his father in the decoration of the fountain at Perugia, the reliefs of which are probably principally his work. The new style, however, first strikingly appears in the sculptures with which the façade of the Cathedral at Orvieto was adorned about the end of the thirteenth century.* Giovanni was employed in these with other pupils of his father. All the more important sculptors to be found in Tuscany seem to have taken part in this great work. In Central Italy rich incrustation of marble and mosaic paintings had hitherto been used in works of the kind. The façade of the Cathedral of Siena still

* Excellently given by GRUNER.

exhibited a preponderance of this style, which suited the Italian taste for calm but coloured surfaces. But in the execution of the façade of Orvieto, sculpture assumed a position equal to that of painting and architectural ornament. The entire lower surfaces of the façade, and the four broad pillars between and by the side of the three portals, were covered with a multitude of reliefs. These contain a diffuse representation of the whole history, from the Fall of Man to his Redemption (Fig. 249), with various symbolic scenes difficult to explain; and, lastly, a great delineation of the Last Judgment. While Italian sculpture had hitherto been confined to the small scope of lesser works, it here appropriated the widest space, and displayed a grand Christian cycle in the spirit of northern sculpture. This impulse is of course traceable to the influence of foreign masters, and, in fact, we can perceive numerous

Fig. 249. From the Cathedral at Orvieto.

evidences of German artists, who at this period were working in Italy, and even at the façade at Orvieto. Vasari frequently speaks of German artists, as, for example, those engaged in the pulpit at Pistoja. A sculptor of the name of Ramus, the son of a German, enjoyed such reputation that a Sienese record of 1281 reckons him among the best sculptors of the world, and cancels the sentence of exile to which he had exposed himself in order to be able to devote his services to the cathedral. Through such masters as this the influence of the new Gothic style must have been conveyed to Italy. It was eagerly adopted, because it corresponded with the general mood of the time. Yet it did not remain a moment in its original form, for Giovanni, above all, imparted to it a national stamp. This is to be seen even in the sculptures at Orvieto. The antique influence is still perceptible; but a new spirit

displayed itself in the passionate and even violent expression, and in the animated and picturesque composition, the lines of which often exhibit a soft and harmonious flow. The arrangement of the whole also betrays an independent proceeding. No portal recesses, with massive statuary, break up the façade; the whole work is spread over the surface in distinct bas-reliefs, framed with free leaf-work. Even here plastic art is too full of self-confidence to subject itself to the constraining law of the architecture. This loosened connection was necessary, for Italian sculpture aimed, above all, at narration, and this, after the manner of the South, in a good, lively, and attractive manner; and for this reason it could not submit to the narrow limits of northern architecture.

Giovanni's Madonna.

In contrast to the subjectivity of the Teutonic North, we find the more objective mind of the Italian. This is more plainly evidenced in the Madonna statues, many of which were executed by Giovanni: the most excellent among them being that famous "Madonna del Fiore" at the second south portal of Florence Cathedral. She stands there grand and regal in dignity, bearing in her right hand a flower, and in her left the Child, upon whom she is gazing with rather the expression of thought than of feeling. There is here only a slight idea of the curved bearing, which the northern Madonna statues at this time employed to increase the expression of feeling. The drapery is nobly arranged, and falls freely; differing in this also from the more conventional style of the German and French Madonnas. There is no breath of sentiment, and no effort after depth of feeling is apparent. Yet the work fascinates from the majesty and nobleness of the principal figure.

Madonna della Spina, at Pisa.

Previous to these works Giovanni had been engaged in the decoration of the small Church of S. Maria della Spina, at Pisa, the statues of which are some of them excellent, and some of them the work of inferior hands. He also built—for, like his father, he was an able architect—the famous Campo Santo at Pisa, about the year 1278, and subsequently, about 1284, he assisted in the building of the Cathedral at Siena, the splendid façade of which is probably his work, as he received the right of citizenship for his services in the building of the cathedral. In 1286, however, without detriment to his Sienese works, he repaired to Arezzo to execute there the high altar of the cathedral. It is a work ingeniously composed of several small reliefs and separate figures, containing in the centre the statues of the Madonna, and of St. Gregory and St. Donatus, the patron saints of the city, whose history is narrated in the reliefs. The compositions are excellent, full of character and life; and the figures are in the soft flowing lines of the Gothic style. The master, we are told by Vasari, was assisted in the com-

Altar at Arezzo.

position by German colleagues, who also accompanied him to Orvieto. It has been justly pointed out that Giotto owed much to the works of Giovanni; and, above all, to these altar sculptures. In fact, we can here trace the germs of the style of that great master.

Pulpit at Pistoja.

In the year 1301, the pulpit in S. Andrea, at Pistoja, was completed, a work constructed and adorned after the model of the two earlier ones of Pisa and Siena. Six columns of red marble and a central one support the structure; three of these columns rest on a lioness with young ones, on a lion tearing a lamb to pieces, and on a kneeling man; the central column rests on two eagles and a lion. On the capitals there are female figures of an allegorical character; the pendentives are filled with prophets holding scrolls, and all are in a free and animated style, with here and there remnants of the antique. Above these appears the breastwork, with its reliefs. These contain the Birth of Christ, the Adoration of the Kings, the Murder of the Innocents, the Crucifixion, and the Last Judgment. They are, therefore, subjects already often treated, but are far more crowded in the composition, and are restless and naturalistic almost to the verge of violence and ugliness. So devoted is the master to dramatic delineation that he unhesitatingly sacrifices grace and distinctness to it. But we feel that it is the current of an energetic life which here breaks through its barriers, and is carried along with the force of passion. Thus, in the touching group of the Sorrowing Mothers of Bethlehem, the most violent accents of grief are expressed. In the Last Judgment we see a naturalistic and exact delineation of the nude figure. Lastly, the statues of sibyls at the angles are among the most expressive creations of the time. A laudatory inscription mentions the artist and the period of execution. The holy water basin in S. Giovanni Fuoricivitas, in the same city, executed at about the same period, is very charming: the bowl is supported by three noble female figures, Faith, Hope, and Charity, while in smaller reliefs on the basin are the more insignificant half-figures of Wisdom, Justice, Moderation, and Strength.

Holy Water Basin at Pistoja.

Allegory.

One of the most important points of the art of this great master is the allegorical element, which, in harmony with the spirit of the time, and fostered by the profound ideas of a Dante, pervade the creations of both sculpture and painting. With what energy he executed works of this kind, and how completely he invested them with life, is evidenced in the statue of Pisa in the Campo Santo at Pisa (Fig. 250). The city is represented as a severe princess wearing a diadem, turning her royal head commandingly to one side, and looking boldly round her. As tokens of her productiveness she holds two infants in her arms, whom she is suckling. The pedestal is formed by the statues of the Four Cardinal

Virtues, all, with the exception of the undraped Temperance, wearing garments falling in grand plastic folds.

Tomb of Benedict XI.

Giovanni also executed the monument of Pope Benedict XI. (died 1304), in S. Domenico, at Perugia. The figure of the deceased is nobler than any of the kind hitherto seen in Italy. The angels, also, holding back the curtain, whom it had become usual to introduce in this position, were invested with more life by being placed in an advancing attitude, and endowed with a beautiful expression of sympathy.*

Last Works.

All that remains of the splendid pulpit which he executed for the Cathedral of Pisa in 1311, such as the lions and the separate relief slabs, evidence a decline into mannerism. The master's last work, the tomb of Scrovegno in S. Maria dell' Arena in Padua, according to the inscription executed in 1321, possesses little interest, owing to the rather conventional Madonna with the Child and two angels, and to the extreme naturalism of the statue of the deceased. The old master thus, with the last bold strokes of his chisel, broke asunder the fetters of his time.

Giovanni's followers.

In Giovanni Pisano, Italian art, for the first time, assumed an independent and conscious character. Yet it still found its limits in the traditional treatment yet in force and in the narrow adherence to nature that marked the age. But that after which Giovanni strove and which Giotto, incited by him, attempted still more decidedly with the more extensive appliances of painting, was transmitted as a bequest to succeeding times, and was subsequently brought to a higher stage in sculpture, and raised to perfection by Donatello and Michael Angelo. The merit remains

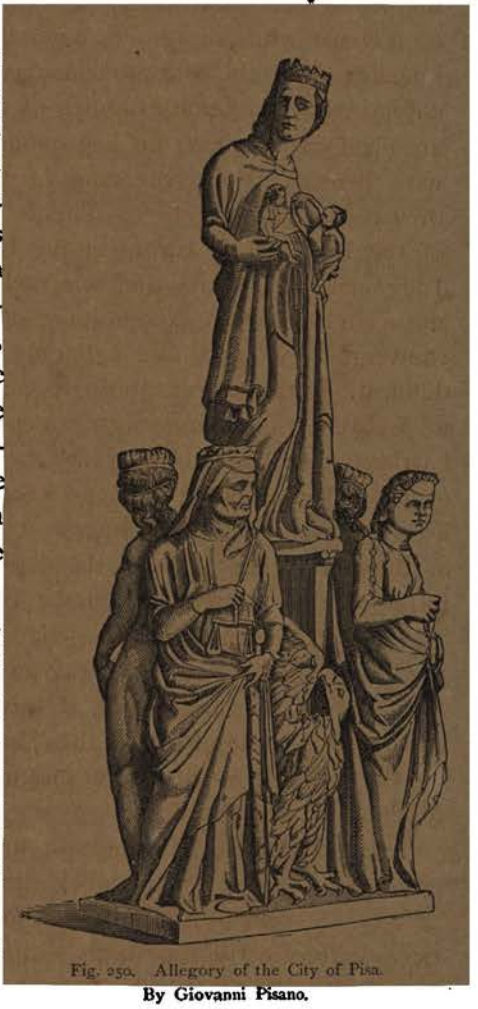


Fig. 250. Allegory of the City of Pisa.
By Giovanni Pisano.

* Illustrated in CICOGNARA, I. pl. 24, and in PERKINS, I. pl. 4.

with him of having first wrestled to give expression to individual feeling, to portray nature, and to reproduce life and character. The portrait-like conception of the heads, their individual form, and, lastly, here and there in whole figures the adoption of the dress of the period, thus opening the way to more exact characterization,—all these are essentially to be traced to him. The influence of the great Pisan master on his contemporaries was similarly thorough as that of Giotto's in painting. All the artists of the fourteenth century are affected by his style, and are carried away by his manner of delineating and depicting. Pisa, in the Campo Santo, and Florence in the monuments of Santa Croce, contain a number of estimable works of his school. Among the masters of the thirteenth century Margaritone of Arezzo, who was active both as a painter and architect, seems incited by Giovanni's works to have turned from the older style which he had hitherto practised, and to have adopted the new manner. At any rate the monument of Pope Gregory X., which he executed for the Cathedral at Arezzo in 1275, is an evidence of this. Still more decidedly we find the masters Agostino and Angelo of Siena* as followers of Giovanni, with whom they had been engaged in the façade of the Cathedral at Orvieto. Their chief plastic work is the tomb of the famous Ghibelline bishop Guido Tarlati, in the Cathedral of Arezzo (1330), alleged to be executed after Giotto's designs. It is a high arched niche, crowned with a pediment, and combining, not perhaps in the happiest manner, the form of an altar-piece with that of a tomb. As, however, the warlike life of the bishop was to be depicted, the artists could not manage to introduce this rich subject otherwise than by inserting sixteen slabs of relief containing scenes from his history in four divisions, separated by pilasters. These works are not as compositions of any great value, although they contain many touching characteristics of the art of that day. Thus, for instance, in one of the upper compartments there is a bearded man sitting on a throne, and surrounded on all sides by persons who are tearing off the beard and hair of the sorrowful old man. The artists thus intended to depict the people of Arezzo, who were oppressed and injured by their enemies. One of the most successful scenes is the representation of the death of the bishop. The couch of the deceased is surrounded by a number of persons, who are exhibiting their grief in various degrees, from silent sorrow to the loud outburst of passion. Among the fifteen statuettes of bishops on the pilasters some are excellent, and all are distinguished by variety of idea both in attitude and drapery. Above this rich array is the figure of the deceased; two angels

Agostino and Angelo.

* Erroneously designated as brothers by VASARI. Agostino was the son of a Master Giovanni, Angelo was the son of a Master Ventura.

are drawing back the curtain, and on both sides priests and mourners are approaching.*

Giotto. We must also here mention Giotto (1276-1336), on account of the rich plastic ornament of the bell-tower of Florence Cathedral, which is to be ascribed partly to his work and partly to his designs. In various reliefs introduced in the lower stories, he gave a representation of the development of human culture, according to the ideas of his time, a work rendered interesting by several naïve touches, and by the occasionally enigmatical character of its subject. The greater number of these works were executed by Andrea Pisano (1270 till 1349), who had already acquired reputation in his native city,† when he was summoned to Florence to adorn the façade of the cathedral with plastic works after Giotto's designs. After the destruction of the façade none of these were preserved but the statues of Pope Boniface VIII. and the Apostles St. Peter and St. Paul, now in the Palazzo Strozzi at Florence. These works still exhibit much constraint, but it is highly characteristic, that the two princes of the Apostles are adorned like antique victors with laurel wreaths. The Madonna, which he had executed at Pisa, was placed on the façade of the cathedral at Orvieto, and was conveyed from thence to its new destination. Still greater fame was obtained by Andrea as a reviver of bronze sculpture, which, from the decline of the antique until now, had produced no single work which could even remotely compare with the southern door of the Baptistery at Florence. The master completed his work, as the inscription testifies, in the year 1330, and the casting was then executed by Venetian bronze workers. It depicts the history of St. John the Baptist in twenty reliefs. The separate compartments have a fine architectural framework, within which each scene is depicted with much life, and with a few figures distinctly arranged (Fig. 251). The laws of genuine relief style are here, as it were, newly revealed, the figures are justly conceived, and the drapery is treated in a noble manner. The master is truly admirable in the skill he exhibits in depicting each incident in spite of the most modest appliances with perfect distinctness, and even dramatic power. The eight relief figures of the Virtues in the lower compartments are also animated and expressive. Thus the whole work is among the purest and most beautiful productions of mediæval art.

Andrea Pisano.

Nino Pisano. Among the younger branches of the Tuscan school, Andrea's son, Nino Pisano, is one of the most pleasing, especially in the noble plastic arrangement of drapery. In Santa Caterina

* See an unsatisfactory illustration in CICOGNARA, I. pl. 24.

† Andrea was, it is true, born in Pontedera, but he was educated at Pisa.

at Pisa, there is a splendid monument by him to the Archbishop Simon Saltarelli, bearing the date 1352. The figure of the deceased is dignified and simple; two lovely, smiling, but somewhat constrained angels are raising the curtain. On the substructure, in lively relief, there are some scenes from his life, especially attractive from the fine treatment of the drapery. On the superstructure the Madonna appears, graceful, and noble; less important are the two angels and the statues of two priests belonging to a religious order. The same church contains in the southern side chapel a representation of the Annunciation, dated 1370; it is likewise fine and graceful, especially the figure of the archangel Gabriel. For S. Maria della Spina, he executed the charming Madonna, suckling her child, as well as the statues of St. Peter, St. John the Baptist, and the Madonna (Fig. 252), for the high altar of the same church. In these works, more than in other Italian ones, the strong curve and slight mannerism of the attitudes is striking. There is also a perceptible inclination to realistic detail.

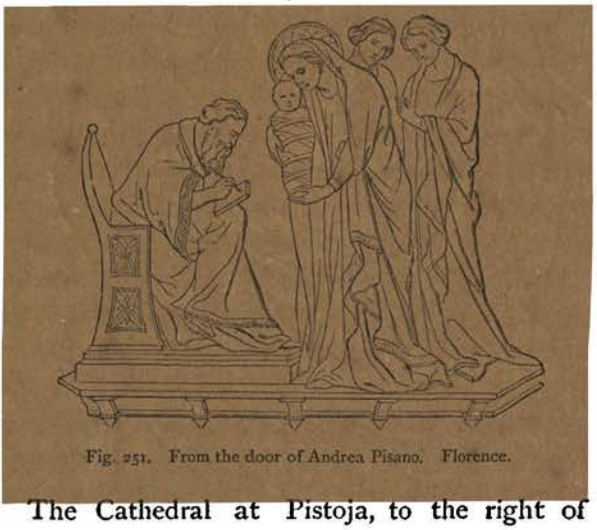


Fig. 251. From the door of Andrea Pisano. Florence.

Monuments of Professors.

The Cathedral at Pistoja, to the right of the entrance, contains one of the earliest of the constantly recurring monuments to professors in Italy. It bears the date of the year 1337, and represents in a pointed arched niche Cino di Sinibaldi, Professor of Law, sitting, surrounded by auditors. Below, on the sarcophagus, the professor is again introduced on his lecturer's chair, and before him, seated on three benches, are the students in whom the expression of attentive listening is depicted with great variety and naïveté. Cellino di Nese, whom at another time we find engaged as an architect in the Campo Santo at Pisa and in the Baptistery at Pistoja, executed the work after the design of a Sienese artist.* I must pass

* Illustrated in CICOGNARA, I. pl. 35.

over other equally insignificant masters, such as Tommaso Pisano, Nino's brother, Nicola Aretino, who executed the Madonna as a protectress of Christianity at the portal of the Misericordia at Arezzo, * and a statue of St. Mark in Florence Cathedral, and Alberto di Arnoldo, who executed the Virgin amid angels in the Bigallo in the same city, in order to proceed to

Fig. 252. Madonna of Nino Pisano. After Perkins.

the most important Tuscan master of the latter part of the century—namely, Andrea di Cione, well known under the name of Orcagna. Born in the year 1329, he died probably about 1368, as he appears in this year for the last time in the records, and then as seriously ill.

Andrea Orcagna.

* Illustrated in CICOGNARA, I. pl. 18.

Like the other important masters of the period, he was at once architect, painter, and sculptor. For our present purpose, the sculptures of the altar-tabernacle in Or San Michele in Florence, executed by him in 1359, claim our first consideration; a work in which everything that Italian art possessed in the way of decoration appears combined with the utmost splendour and harmonious effect. Besides numerous statuettes of prophets and angels, it contains in reliefs the principal scenes from the life of the Virgin, and on the back side the representation of her death, and of her reception in heaven. The gazing Apostles in this scene are especially of great value; and throughout the work is pervaded by a noble feeling for simple treatment of form, accompanied by a lively observation of nature. In the elegant splendour of the whole rich work, we recognize the son of the goldsmith Cione. The beautiful and life-like reliefs on the Loggia de' Lanzi, which were begun in 1376, after the master's death, but probably after his plan, were executed by several sculptors after designs of the painter Angiolo Gaddi.

His School.

The figures of Faith, Hope, and Charity on the east side (Fig. 253) are by the hands of Jacopo di Piero, 1384 to 1389; those of Strength and Moderation were executed by Giovanni di Fetto. Giovanni di Ambrogio worked a figure of Justice, which however was

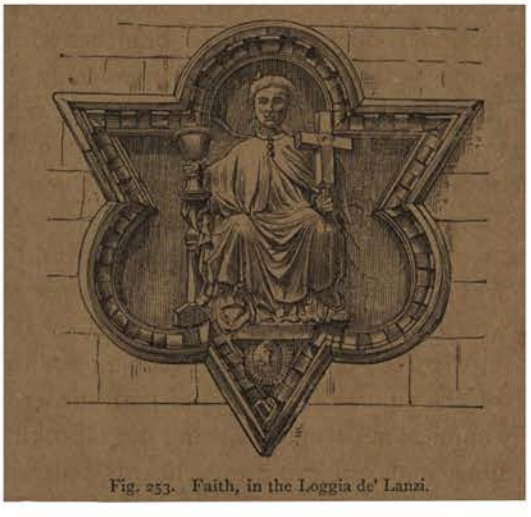


Fig. 253. Faith, in the Loggia de' Lanzi.

never placed. These works all exhibit Orcagna's style as their basis, but they evidence a closer study of nature. The smaller figures on the windows of Or San Michele, which likewise adhere to Orcagna's manner, were executed by Simone, the son of Francesco Talenti. It is characteristic of the position occupied by plastic art at this period, that painters constantly furnish designs for sculptors, and also adorn the finished plastic work with gold and colouring.

The transition to the life-like sculptures of the Renaissance was made by several sculptors, whose works belong to the close of this epoch, and extend to the beginning of the following one.* Pietro di Giovanni, designated in the records as a German (Theotonico or Tedesco), is the first of these. Both Brabant and Freiburg are specified as his native place. He is, however, probably identical with the excellent German master of Cologne, so highly extolled by Ghiberti, who, according to the testimony of that reliable authority, must have exercised a decided influence upon a great number of Italian artists. From 1386, he appears in the building accounts of the cathedral at Florence, and until 1399, he was uninterruptedly occupied in the building. His work became so overwhelming, that in 1389, the Caritas, for the Loggia de' Lanzi, which had at first been assigned to him, was withdrawn from him and given to Jacopo di Piero. Besides a number of statues for the façade of the cathedral, which are partly destroyed, and many of which are no longer to be recognized with certainty, he began in 1395 the south-east side portal adjoining the choir, which may be considered as his work, although at first Lorenzo, the son of the above-mentioned Giovanni di Ambrogio, assisted him in it. The framework of the portal consists of spiral columns and of several pilasters, which are filled up with leaf and branch work, intermingled with figured representations. The leaf ornament on the inner door-post is in branches of oak-leaves. On the head-piece there are fig-leaves, and the intervening spaces are filled with small miniature-like figures of animals of all kinds, and of men and fantastic beings. The outer pilasters are covered with acanthus branches, with interstices, on which various animals are introduced, and nude angel boys making music (Fig. 254). The German master is here recognizable from several peculiarities, especially in the delicate and natural treatment of the different leaf work, which he represents with great certainty, introducing it with the acanthus which had hitherto predominated in Italian art. He is also recognizable from the fresh humour and free fancy with which he grasps the whole kingdom of the animal world and of fantastic creations. Dancing bears, apes in rudely comical situations, barking dogs, pecking birds, caressing doves, ducks, crabs, lions, and ourang-outangs, lizards, butterflies, and bees—in fact the entire animal kingdom and the world of fable are introduced in this work with inexhaustible imagination, and the greatest natural freshness. The same may be said of the sculptures of the font in the Cathedral of Orvieto, which he decorated in 1402 with "flowers, leaves, and small figures in relief," as the commission states. Jacopo di Piero was also engaged with

Pietro Tedesco.

* We owe the investigation respecting this master to H. SEMPER: *Donatello, seine Zeit und Schule, I. Die Vorläufer.* (Leipzig, 1870.) Printed from the *Jahrb. f. Kunstwissenschaft.* The illustrations, 253, 254, 255, 256, are borrowed from him.

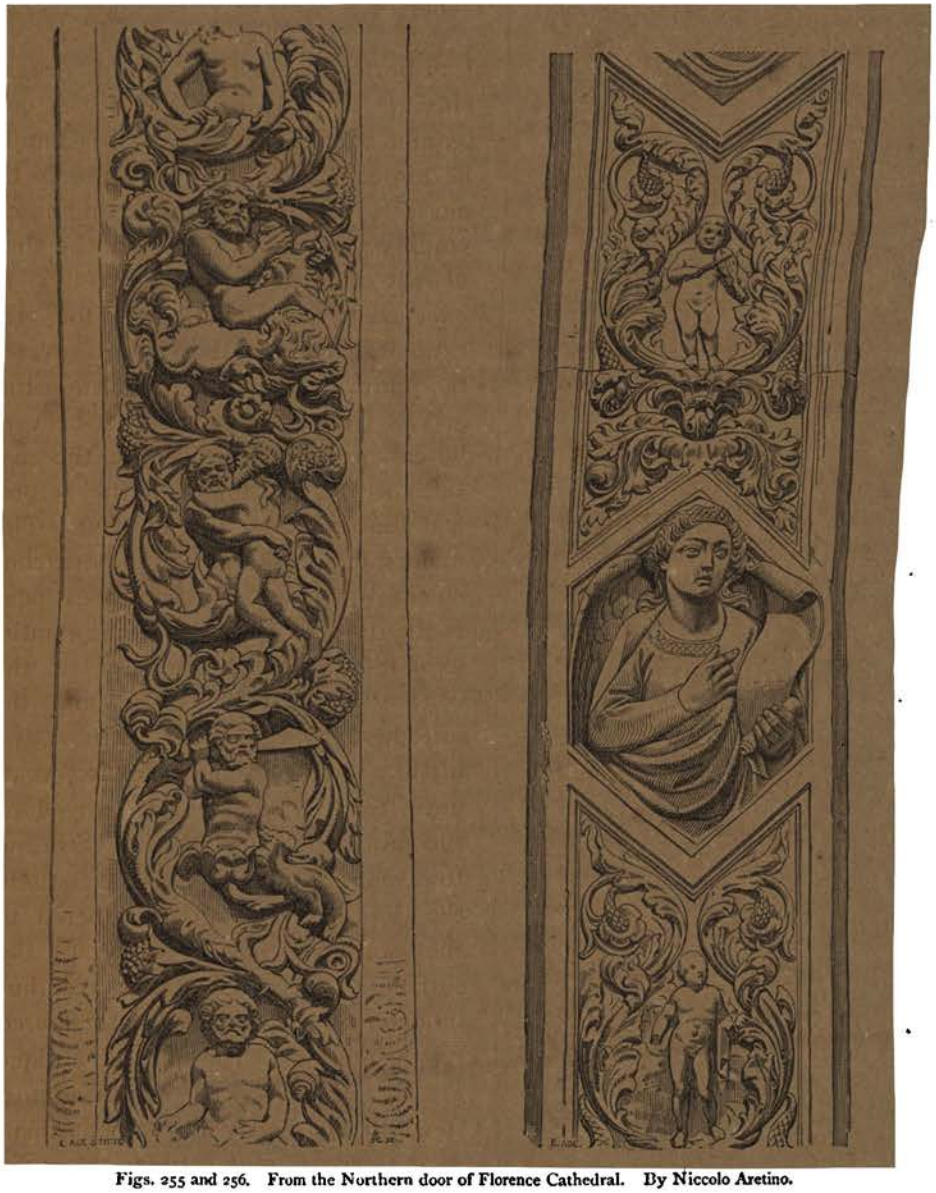
him in this work. The cheerful sense of nature, and the abundance of free and life-like ideas, are like the first forebodings of Renaissance.

Fig. 254.
From the Southern door of Florence Cathedral.
By Pietro Tedesco.

Niccolò of Arezzo.

Still more advanced does the new style appear in Niccolò di Piero de' Lamberti, surnamed Pela of Arezzo. Having settled in Florence in consequence of a quarrel with his family, he appears there first in 1388 in the modest position of a stonemason, employed in some niches for the choir of the cathedral. After 1396 he executed various statues for the cathedral, and in 1401 he completed the marble statues of St. Augustine and St. Gregory, which Semper believes he can prove to be those on the east side of the bell-tower in the second and fourth niches from the left. The understanding of nature is here considerably advanced, and the treatment of the drapery, especially of the mantle, exhibits a decided disregard of the conventional Gothic style, and the introduction in its stead of new and life-like ideas. In the following years until 1408 Niccolò was employed on the northern door of the cathedral towards the Via de' Servi. Both in the design and detail he adhered to the southern portal, covering the surface of the pilasters with acanthus branches, which he filled with figured representations. The spirit of antique art was here revived in its utmost freedom, not merely in representations, such as the combat between Hercules and Cacus, or the contest of Hercules with the Nemean Lion (Fig. 255), but still more in the predilection for nude forms, in which the artist already betrayed a great knowledge of the human frame. The head-piece of the door

contained hexagonal medallions, with half-length figures of angels bearing scrolls, some of them of great beauty. Between these were acanthus branches of rare decorative grace, both in composition and execution, intermingled with small



Figs. 255 and 256. From the Northern door of Florence Cathedral. By Niccolo Aretino.

nude figures (Fig. 256). Here the Renaissance style, with its free elegance, exhibited itself fully. Among several other works of the master, Semper believes he can recognize the statue of St. Mark in the first choir chapel to the

right. It was completed in 1408. Till 1419 Niccolò was employed in Florence. From thence, however, he seems to have undertaken works in his native city, Arezzo, where he adorned the façade of the Misericordia with the lunette relief of the Virgin as protectress of the Christians. We find him, besides, employed in the fortifications in San Sepolcro, and in the castle of St. Angelo in Rome. In Pavia he worked at the Certosa, and in Milan his advice was asked respecting the building of the cathedral. Once again we meet with him in 1444, full of days, as an art-judge with regard to the bronze trellis-work in the cathedral at Prato. Without question a high place is due to him in the development of Tuscan sculpture.

Goldsmith Works.

Of works of goldsmith art—which, indeed, from the preponderance of marble sculpture, was here less considered than elsewhere, and was entirely independent of it—we may mention some important productions in Tuscany belonging to this period. Cione, Orcagna's father, executed for the Baptistery at Florence the altar of embossed and gilt silver now in the Opera del Duomo. A succession of other masters added much to it subsequently, so that the whole work was not completed till 1477. Besides splendid ornaments of enamel and lapis lazuli, the altar contains reliefs from the history of St. John the Baptist, and numerous statuettes of saints, prophets, and sibyls.

Florence.

Pistoja.

No less splendid is the altar which is to be found in the chapel of St. James in the Cathedral at Pistoja. It consists of a great central ornament and a lower antependium, with folding panels. Above, in the centre, Christ appears enthroned as the Judge of the World; and below Him, on a larger scale, is St. James with pilgrim's staff and scrip. By the side, in smaller pointed niches, are figures of apostles, angels, and various saints. These works, executed, with the exception of St. James, subsequently to 1287 by an unknown master, exhibit a strictly Pisan style. The St. James, the work of a Master Giglio of Pisa, in 1353, belongs, like the statues of the apostles added in the outer compartments, to the flowing and finely finished style of his contemporary, Andrea Pisano. The apostles especially are full of noble beauty. The central panel of the antependium, according to the inscription, completed by Andrea di Jacopo d'Ognabene in 1316, is divided into fifteen compartments, containing three rows of scenes from the Youth and Passion of Christ, besides incidents from the life of the Apostle Paul. The style here also is still constrained; the grouping is for the most part somewhat confused, and indicates the influence of Giovanni Pisano. In the drapery we perceive good ideas; but it lacks calmness, and exhibits deficient technical execution. The left panel, executed about 1357 by Master Piero of Florence, contains stories from the Old Testament in nine compartments, from the creation of Eve to the marriage of the Virgin. These representations are far

cleverer, freer, and more life-like than the earlier works. Between 1366 and 1371 Lionardo di Sergiovanni, an excellent pupil of Cione, added the right panel, with nine representations from the New Testament and from the history of the Apostles. These works are among the best of the period: the drapery especially exhibits the noblest style and the richest and purest execution. They may be compared with the bronze door of Andrea Pisano; yet the master has not conceived the relief style so distinctly and simply as Andrea, but rather verges on the picturesque by indicating the landscape background. Lastly, a Master Pietro, the son of a German artist named Heinrich, added, in 1386, four statuettes of saints, an Annunciation, and other things; and not till 1398 was the whole of this splendid work completed. *

Upper Italy.

The artistic movement of this epoch spread from Tuscany over the whole of Italy. What Giotto did for painting, Giovanni Pisano and his pupils did for sculpture. This is especially true as regards Upper Italy. We find everywhere masters from Tuscany employed, and these gradually formed a nucleus for the artists of the place.

Milan Cathedral.

The Cathedral of Milan, founded in 1386 by Gian Galeazzo Visconti, contains many pleasing and able works amid the mass of its ornamental figures. The sculptures on the pillars of the interior and in the niches of the capitals are chiefly Gothic. Many of the numerous statues exhibit short and compact proportions and spiritless conventional drapery. Others, again, display the style of the fourteenth century in the slender forms and fine arrangement of the folds. At the first glance we see that artists from the various lands on either side of the Alps were engaged in the work. In the exterior, mediæval works are almost lost sight of amid the mass of productions belonging to the fifteenth century and to later times. Still, in the eastern parts, especially on the consoles near the windows, many Gothic works may be found. Among the able works in the interior, in a flowing and finely developed style, we may mention the portal reliefs over the two doors of the sacristy in the gallery round the choir; to the left, the Judge of the World between the Virgin and St. John; in the tabernacle above, Christ again enthroned amid angels; to the right, in a richly finished representation, the body of Christ on the lap of His Mother, with His mourning Disciples; and above, a number of smaller scenes.

Monuments.

But even earlier, under Azzo, Lucchino, and other members of the Visconti family, art had been greatly promoted in Milan; and plastic art especially had been employed for monuments and

* We owe the historical information to E. FÖRSTER'S *Beiträge zur neueren Kunstgesch.* p. 65, *et seq.*

other religious works. While, however, in Pisa, Siena, and still more in Florence, art had developed itself independently as the ideal expression of a free community, it was here introduced from abroad by the despots as a means of strengthening their authority and increasing their fame; and it therefore remained, during the whole epoch, at the same stage of conventional imitation. The Pisan Giovanni di Balduccio, a pulpit by whom is also in the Church of S. Casciano in Florence, executed in 1339 the monument of Peter Martyr for the Church of S. Eustorgio.* In its composition it is among the best works of this kind; the execution, on the contrary, is of less value. The whole rests on eight pillars, on which beautiful statues of the Virtues are introduced. On the sarcophagus, and on its pyramidal lid, are to be seen in relief various miracles of the saint, and other scenes relating to his adoration, all in a hard and exaggerated style, in which the hand of inferior assistants is very plainly recognizable. For in this way the influence of Giovanni Pisano exhibited itself in artists of moderate talent. There is, for instance, an evident effort to advance from the feeble conventional style to greater vigour of expression in the heads, though without any particular result. The certain technical skill exhibited is characteristic of a firmly established school. Thus, in the representation of the shipwreck, the ropes and the sailors clinging to them are depicted with great freedom. More pleasing, on the other hand, are the smaller statues which separate the scenes and crown the superstructure. The whole culminates in the Madonna between St. Dominicus and Peter Martyr, and above, on the upper pediment, Christ appears with two angels. In the same church we find the further influence of this style in the reliefs of the high altar, which contains scenes from the Passion full of fresh and life-like expression. Here especially the effort after dramatic expression is unmistakable, and many good ideas in the attitudes break through the conventional character of the whole. A series of monuments in the same church afford evidence of rich plastic work, though for the most part entrusted to inferior hands. The largest and most splendid of all, and at the same time the earliest, is the monument of Stefano Visconti (died 1327), in the fourth chapel to the right. It has two rows of columns one over the other, but in its plastic ornament it betrays inferior and mechanical execution. Two kneeling figures are commended to the enthroned Madonna by six saints. In the pediment the Madonna appears again enthroned between two angels; in the upper triangle is God the Father; and in the angles, angels or Virtues.† How long this style continued here without receiving any new impulse may be seen in the monument of Gaspero Visconti (died

S. Eustorgio.

* Illustrated in D'AGINCOURT: *Sculp.* pl. 34.

† See this and the following monuments in LITTA: *Famiglie Celebre Italiane*, I.

about 1430), which is one of the best. Spiral columns, resting on lions, support the sarcophagus, which contains the Adoration of the Kings, and several saints in relief. Above stands the Madonna and Child, and on either side angels, who are drawing back the curtain of the baldachin. The little heads here are full of life and grace, freer than in Balduccio's work; but the Madonna has the pinched expression of the Sienese Virgin. Far inferior is the monument of his wife Agnes in the same chapel. Her figure, which is represented kneeling, is heavy with puffy folds of drapery; above is the Crowning of the Virgin. Throughout the figures are stunted, and the garments are beautiful and flowing, though conventionally arranged. In the second and third chapels there are also monuments of the same kind, but very inferior in execution.

S. Marco.

Other works of the kind are to be found in the right transept of S. Marco. The first of these is the monument of the learned Augustine monk, Lanfranco, who died in 1243. It is one of the professor monuments so numerous in Italy, in which the scholar is represented at his lecturer's desk, surrounded by eager auditors. He is seated under an early Gothic baldachin, and presents a severe and wrinkled monkish countenance beneath a black gold-starred cowl; the auditors all exhibit strong, bony features, and are vigorous and life-like. The statues of St. Agnes and St. Catherine, which stand in niches close by, are short figures with expressive heads in the strong Pisan style, which still bears traces of Nicola Pisano's influence. Above, on the sarcophagus, lies the deceased with a veiled countenance, and two angels are extending the curtain over him. It is an important work of the Pisan school. To the left is a smaller professor's tomb, a similar work of equal value, though, in the more flowing forms it betrays rather the developed Gothic style. On this sarcophagus we find in the centre the Trinity; on the left, the Madonna adored by the deceased, who is surrounded by his patron saints; on the right is the professor, with a youthful curly head, lecturing from his desk. There is also the tomb of the jurist, Salvarinus de Aliprandis, executed in the year 1344 in the fully-developed Gothic style, with flowing and richly-arranged drapery and smiling heads. One of the latest monuments is the tomb of Philippus, executed, according to the inscription, in the year 1455, by Christophorus de Luvonibus.* The heads have a full, round form, in which a higher feeling of nature is expressed. The drapery exhibits the elegant and animated arrangement of the Gothic style. The sarcophagus which is introduced below this monument belongs to the same late period, and in the ornamental parts the first traces of the dawning Renaissance may be perceived.

* XPOPHORVS DE LVVONIBS FECIT ANNO DNI MCCCCLV.

Other Works at Milan.

The monument of Azzo Visconti (died 1329), formerly in S. Gotardo, and now for the most part in Casa Trivulzi, is among the richest of these works, but occasionally it betrays an inferior hand, as, for instance, in the undue shortness of the kneeling figures. A work of great effort and importance also, as one of the earliest equestrian statues, is the monument now placed in the Museo Archeologico of the Brera, which Barnabò Visconti caused to be erected to himself in 1354, during his lifetime.* The sarcophagus rests on six columns, and the same number of octagonal pillars, and is richly gilded. The reliefs of the Crowning of the Virgin, of the Crucifixion of Christ, and of the dead Christ in the sepulchre, together with the statuettes of the Evangelists, Fathers of the Church, and other saints and angels, exhibit a hard and laboured style. On the sarcophagus is the equestrian statue, more than life-size: the heavy cart-horse, on which Barnabò is sitting, stands stiffly and awkwardly, without life and motion; the head of the horse, however, possesses great truthfulness to nature, especially in the slight turn with which he is obeying the bridle. The rider is sitting languidly and yet woodenly, his head, with its dull features and scanty parted beard, is portrait-like, and at the same time is completely coloured. The horse is supported by the statues of Strength and Justice, who, advancing by the side, touch the side of the animal with their shoulders. Similar in work, but somewhat feebler in style, is the sarcophagus of Barnabò's wife, Regina della Scala, in the same place. In the same museum we also find the splendid large statue of St. Thomas, formerly in the cathedral, one of the best works of the close of the Gothic epoch. There are, moreover, two good reliefs of the enthroned Madonna with saints at the old city gates, the Porta S. Lorenzo and the Porta Nuova, in the graceful but conventional style of the fourteenth century.

Castiglione.

The excellent works at Castiglione di Olona show how long a period in the fifteenth century the Gothic style was retained in these countries, though animated by increased study of nature. The first of these works is the monument in the choir of the collegiate church of Cardinal Branda di Castiglione, the founder of the church, who died in the year 1443.† Four figures of the Virtues are leaning on the pillars which support the sarcophagus. They are Gothic in style, but freer in attitude, whether praying or supporting the sarcophagus. Very lovely and life-like are the two angels on the sarcophagus, who are holding the inscription tablet; no less good are the statuettes of the fathers of the church and the bishops, which are introduced on the pilasters. The figure of the deceased,

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* Illustrated in LITTA: *Famiglie Celebre Italiane*, Pl. I.

† Illustrated in LITTA.

however, is especially important. He displays a noble and serious head with marked features; the drapery is Gothic in its arrangement, but animated and naturally arranged. Completely in the character of the dawning Renaissance, are, lastly, the two nude angel boys, who are holding the back of the inscription tablet, and who in expression and action are among the freest creations of the time. Conardus Guffus is mentioned as the executor of the work,* and he must be reckoned among the artists who form the transition to the new period. These works, as well as the sculptures of the two side altars, are not of marble but of sandstone, and the latter are, moreover, completely painted over. The date 1428 stands on the great relief of the portal of the church, representing the enthroned Madonna and Child, attended by four saints, who are surrounding the kneeling donator.† Here also the Gothic style still prevails in the drapery, but in a freer form, and with it is combined a healthful feeling of nature in the portrait-like head of the cardinal, as well as in the other heads, and in the figure of the Infant Christ.

Como.

In the façade of the cathedral at Como, we find side by side with the hard realistic sculptures of the Renaissance some which were executed by artists of the earlier style. These exhibit the Gothic arrangement of the drapery, but generally combined with a new and more life-like mode of treatment. Among these are the lower statues in the buttress niches, and all the figures in the intrados of the two windows. As the cathedral was begun in 1396, these works belong to the fifteenth century. In the interior, the marble monument of Bishop Bonifacius of Modena (died 1347), exhibits the Gothic style in a tolerably conventional mode of conception, though with some life-like touches.

Pavia.

Among the most splendid works of the pure Gothic style is the Arca of St. Augustine, in the Cathedral at Pavia; belonging, according to the inscription, to the year 1362. On the lower story, in niches of Gothic framework, there are statuettes of the Apostles, of St. Stephanus, St. Laurentius, and other saints, and on the projecting pilasters allegorical figures of the Virtues are introduced. Above rises a second story, with relief scenes from the life of the saint, and the miracles effected by his relics. Then follows the sarcophagus surmounted by a great baldachin, and containing a recumbent statue of St. Augustine, surrounded by angels who are holding the hearse-cloth. Even the vaulting of the baldachin is ornamented with angels' heads and other figures, and the superstructure is crowned with three splendid gables. The reliefs are conceived with life, and are well composed; among the statuettes, the Virtues

* CONARDUS GUFFUS COMPOSUIT.

† Illustrated in LITTA.

especially exhibit simple grace and beautifully executed drapery; but the figures of the Apostles are also good and expressive. The whole is a splendid work of the first rank. Whether, as has been supposed, it is to be ascribed to Bonino da Campiglione, the pupil of Giovanni di Balduccio, seems to me very doubtful. On the other hand, he is evidently the master who executed the grand monument which Can Signorio della Scala (died 1375) caused to be erected to himself in S. Maria Antica at Verona. The monuments of the Scaligers designate a remarkable turning-point both in an artistic and historical point of view. They are the first monuments which modern despotism erected independently of religious considerations. They are no longer placed in the church; they evidently disdain the sanctity of a consecrated place, and they stand under the open sky as public witnesses to the glorification of sovereign power. The more important begin with that of Can Grande (died 1329) and of Mastino II. (died 1351). Both of these exhibit a sarcophagus supported on columns, over which rises a baldachin, resting likewise on columns, which is crowned by the equestrian statue of the deceased. Not till later in these monuments was this statue separated from the architecture and treated with greater prominence as an independent equestrian statue. Can Signorio's tomb retains the usual form, but this is developed into the richest effect. At the six corners of the substructure are Christian disputants, St. Quirinus, St. George, St. Martin, St. Valentine, Sigismund, and Louis IX. In the niches of the superstructure, the Christian virtues are represented, but neither these, nor the other plastic ornament, nor even the equestrian statue crowning the whole, are of any high artistic value, though they produce a stately effect.

Verona. Tombs of the Scaligers.

The new style also penetrated to Venice in various works by Pisan and Sienese masters, and was greatly employed in the splendid building undertakings that were going on there. The principal work of the period is the Doge's Palace, the rebuilding of which took place in the beginning of the fourteenth century. At about the year 1340, Pietro Baseggio stands at the head of the works.* The important position formerly assigned to Filippo Calendario as architect and sculptor, has been reduced by subsequent investigations to a more modest standard. It alone appears certain that he assisted his colleague and relative Baseggio in the work, and at his death in 1354 was appointed superintendent of the works in the palace. But, as is well known, in 1355, he was executed as a conspirator. In all probability the splendid upper arcades are partially his work. The rich plastic ornaments on the capitals and

Venice.

Calendario.

* Cf. the valuable work of O. MOTHES, *Gesch. der Bauk. u. Bildh. Venedigs.* (Leipzig, 1859) I. p. 193.

other parts must have been finished after the completion of the building; in fact many of them belong to the fifteenth century.

Lanfrani. As a contemporary of Calendario, we also find a Master Lanfrani mentioned, who is designated as a pupil of Giovanni Pisano. He was, however, engaged elsewhere, for he erected the façade of S. Francesco at Imola; and in 1343, completed the portal sculptures of this now destroyed building. He is subsequently said to have built the Church of S. Antonio, which likewise no longer exists. Previously to this, in 1347, he had been engaged in the monument of Taddeo Pepoli, in S. Domenico at Bologna; and in 1348 he had executed the monument of the Jurist Calderini in the Monastery court of the same city—neither of them works of any special importance.

The Massegne. To the latter part of the fourteenth century belong the works of the artist family Massègne, the records respecting whom are so indistinct and contradictory, that without more certain documentary evidence we cannot even ascertain the separate personages belonging to it.* Two brothers, Paolo and Giacomello delle Massegne, are said, in 1338, to have been employed in the splendid altar in S. Francesco at Bologna. If these artists, as has been asserted, were pupils of the Sienese Agostino and Angelo, we can trace in this work, especially in the drapery, the influence of the Sienese style: a certain constraint in the attitudes may be attributable to a youthful want of freedom. If Paolo, however, worked with his two sons, Luca and Giovanni (1344-1345) at the Pala d'Oro (now among the treasures of S. Marco), he can have been no longer young in 1338. The figures of the Apostles in embossed gilt relief were considered as works by his hand. They accord, however, in nowise with the style of the work at Bologna. On the other hand, it is proved with certainty, that the statues which Giacomello and Pierpaolo delle Massegne executed for the lectern of the choir of S. Marco, were completed in 1394. They are statues of the Madonna, the patron of the Church, and the Apostles, all works of great value, grave beauty, and somewhat compact proportions, with that splendid grace of attitude which may probably be traced to German influence. Of a similar, but somewhat inferior style, are the statues on the lectern of the side aisles, completed in the year 1379, consisting of four female saints in each group, the centre being formed by the Madonna and Child, at whom she is gazing with tender maternal love. Two monuments in S. Giovanni e Paolo also seem to belong to this period. One of these, erected for Jacopo Cavalli, in 1394, bears the name of the sculptor, "Polo, nato de

* MOTHES, I. p. 243 *et seq.*, has made an attempt, but he confesses that without positive archival evidence his hypotheses have no basis.

Jacomell;" the other, dedicated in 1400, to the Doge Antonio Venier, calls to mind the sculptures of S. Marco in the three statues introduced above the sarcophagus. To the same atelier many of the numerous monuments of the churches of the city surely belong; among others, we will only mention the pleasing Madonna, with St. Mark and St. John the Baptist, above the portal, leading to the square of the Church of S. Zaccaria, as well as the portal relief on the northern transept of S. M. de' Frari.

Fig. 257. From the Doge's Palace at Venice.

Doge's Palace.

The mediæval mode of conception remained longer in force in Venice than in Central Italy. It appears in a series of splendid works executed in 1438 for the Doge's Palace, the building of which was then again begun, and in these the earlier style here also reached

its termination. These works are connected with the name of a second artist family of importance in Venice, the Bon or Buoni. On the 10th of November in that year, a contract was made with Giovanni Bon and his son Bartolommeo, who were to erect the great gate of the Doge's Palace, *i.e.* the Porta della Casta, for the sum of 1,700 ducats; in 1443 this was completed, but the decoration of the palace seems to have been continued through the following decades; for, in 1463, the senate charged Master Bartolommeo Bon to finish the little that was still wanting in the façade of the palace.* The four Virtues on the portal, as well as the nude figures of children above, which are holding the coat-of-arms, and the others clambering merrily amid the Gothic leaf-work, exhibit in the most beautiful manner the transition to the Renaissance style, while the hovering relief-figures of the angels, which appear in the pediment supporting the medallion of St. Mark, adhere rather to the Gothic style. The marble groups also at the adjacent angle of the Doge's Palace—below, the Judgment of Solomon (Fig. 257), and above, the Archangel Gabriel—evidence an inclination to the style of the fifteenth century, although the Gothic element is here strongly preserved in the outline and tone of feeling. When and by whom these works were executed is not known. We can, however, point out some of Bartolommeo's earlier works, which exhibit his transition from the earlier style to that of the fifteenth century. The altar in the Chapel de' Mascoli of the Church of St. Mark belongs to the year 1430. The Gothic style here so strongly prevails that we may perhaps assume the co-operation of the father Giovanni in its execution. As Bartolommeo is designated in the year 1439 as architect of S. M. dell' Orto, we may impute to him also the Apostles and the St. Christopher on the façade of the church, the latter especially appears the work of his own hand. The beautiful composition of the Mother of Mercy also belongs to him; it is on the portal of the former Scuola della Misericordia by the Church of the Abbagia, built between 1430 and 1440.

Porta della Casta.

Among the works of this later period we have yet to mention the plastic ornament of the rich gable, which probably formed the crowning termination of the Church of St. Mark in 1423, and which is of such importance for the fantastic effect of the building. They are, perhaps, works of Giovanni Bon and his school.

S. Marco.

In Padua, there are numerous monuments which exhibit the style of the fourteenth century; several of these are in the transepts of S. Antonio, and are rich with coloured sculpture and wall-paintings.

Padua.

* MOTHES, I. 253, *et seq.*

Bologna. The same may be said of Bologna, which contains many attractive works of the kind in the transepts of S. Domenico, and in the choir-gallery of S. Giacomo. Here, as we have seen, Venetian influence was partly at work. In the beginning of the fifteenth century we meet with a Tuscan master there, named Andrea da Fiesole. He executed the monuments of the Jurist Saliceti (1403) in the transept of S. Martino, and that of Bartolommeo Saliceti (1412) in S. Domenico. At Ferrara, the sculptures on the façade of the cathedral representing the Last Judgment, in the French style, are an excellent, though somewhat rude and coarsely treated work of the beginning of the fourteenth century.

Genoa. Genoa at this epoch is poor in plastic works. Still, much of the above-mentioned (Vol. II., p. 110) ornament on the portal of the cathedral belongs probably to the beginning of the fourteenth century. There is a beautiful episcopal monument in the cathedral bearing the date 1336, with an excellent representation in relief of the Risen Christ recognised and worshipped by His Disciples. The statues on the southern side portal of S. M. delle Vigne also belong to this period.

Naples. Richer, but without variety, is the sculpture of this epoch at Naples, favoured, as it was, by the encouragement of the Angevin princes. Both Nicola and Giovanni Pisano appear to have been personally engaged here; yet nothing definitely can be proved respecting them. On the other hand, as we mentioned above (Vol. II., p. 120), the industry of Tino da Camaino is repeatedly evidenced, and the transference of the Pisan style to Naples is ascribed to him. The Easter lamps in *S. Domenico.* S. Domenico, with the nine allegorical figures which support its shaft, exhibit direct Pisan influence. In other works the Neapolitan sculpture lapses into a somewhat heavy and feeble appropriation of the Tuscan style. Its works consist almost exclusively in monuments, sometimes simpler and sometimes richer in arrangement. There are the same Virtues and other allegorical personages as supporters of the sarcophagus. The same relief figures appear in monotonous repetition, and in a style conspicuous neither for animated life nor for delicate grace. Respecting the artists who executed these works, no investigations have hitherto been made. During the thirteenth century an older Masuccio, and during the fourteenth century a younger Masuccio, appear almost as general mythical names. S. Domenico contains several of these monuments. In the first chapel to the right there is the monument of a bishop, borne on the shoulders of four constrained allegorical figures. The artist has turned the figure of the deceased completely in front, in order to afford a full view of the countenance. In the seventh chapel the tomb of Countess Johanna of Aquino, of the year 1345, is rather rudely and mechanically executed. Far better is the

monument of Christoph von Aquino, of the year 1342, in the same place. The supporting figures are noble, and the relief figures of the Madonna and Child in front of a curtain drawn back by two angels, and surrounded by four saints, are tender and full of feeling. The statue of the deceased, which is turned to the front with the arms crossed, is simple, and wears the beautiful repose of death. Among the numerous tombs of the Anjou princes in S. Chiara the principal work of this period is the great monument of King Robert (1350) behind the high altar. Many smaller ones are on both sides in the transept. The arrangement is the usual one, with a baldachin on graceful columns; with allegorical figures and other sculptures, and with the recumbent figure of the deceased, in front of which two angels are holding back the curtain. The work nowhere rises above the ordinary level of the productions of the period. Similar in character are several monuments of the Durazzo family in S. Lorenzo, as well as the monument of King Charles, who was murdered in 1347 by Lewis of Hungary. The style of these works is well represented by the statue of the mother of the unfortunate Conradin, the Empress Elizabeth (Fig. 258), in the Monastery of the Carmine. In her hand she holds the money with which she had vainly desired to purchase the life of her son.

Monuments in S. Chiara.

Fig. 258. Empress Elizabeth, mother of Conradin. Naples.

With the beginning of the fifteenth century this style developed itself into greater life; especially in statues of the dead a higher feeling of nature made itself apparent. To this period belongs the splendid monument which Johanna II. ordered Andrea Ciccione to erect to herself and her brother, King Ladislaus, in 1414, in S. Giovanni a Carbonara. As a whole it is effective and well executed; but in the figures of the four Virtues on the pillars it exhibits heavy proportions and broad and large heads, though much of the drapery is beautifully designed. Above, in a large circular central niche, and narrow pointed side niches, are seated the royal family; venerable figures in noble drapery, only somewhat expressionless in the heads. Then, in a great arched niche, comes the sarcophagus with the

Monuments in S. Giovanni a Carbonara.

recumbent figure of the deceased; and above, crowning the whole, the king is represented for the third time on horseback. Thus here, as in Verona, the self-glorification of the sovereign produces a preponderating stress on personal and portrait-like traits. From the same master proceeds the monument of the Seneschal Sergianni Caracciolo, of the year 1433, in the choir chapel of this church. Below on the pillars three knightly and somewhat compact figures, attired in rich armour, with portrait-like heads, and the central one bearded, appear as supporters. On the wall pilasters there are two nude men with a column and tower, and with hair and beard gilded. Above is a structure with two flying angels holding the coat of arms, flanked by finial-like corner pillars, with allegorical figures of no especial value. On the central structure the deceased is standing erect, somewhat stiffly, but thoroughly characteristically; by his side are two couchant lions. The whole is not exactly beautiful, but interesting, inasmuch as it designates the transition to the Renaissance style. This is still more plainly apparent in the excellently treated figure of Pope Innocent IV. on his monument in the northern transept of the cathedral, a work certainly not executed before the fifteenth century. The free, and at the same time imposing, prelate head is just what one would imagine that of this energetic priest.

Capella Caracciolo.

Monument of Innocent IV.

Plastic art in Naples meets us only exceptionally apart from these monumental works. On the breastwork of the organ choir of S. Chiara we find reliefs from the life of St. Catherine, two powerful works in the most pleasing style of the fourteenth century, naïve and tender as those of Fiesoli, in marble. The figures stand out effectively from the black ground, and are fascinating from the grace of their attitudes and the flow of the drapery. At the same time the incidents are freshly conceived, and are depicted with animation. Of the same epoch, but far inferior, are the works on the marble pulpit which stands to the left in the nave. It rests on four columns, which are supported by well-formed recumbent lions. On the breastwork, in various relief scenes, the stories of the martyrs are depicted, somewhat stiffly, but still with pleasing naïveté. Lastly, there are the sculptures on the portals of the cathedral, according to the inscription, executed in the year 1415, and which we may reckon as late mediæval works. The figures are of inferior rank, being strikingly short, with heavy folds of drapery and broad heads. But the angels making music in the pediment have much natural grace, and the whole acquires a fantastic charm through the unconstrained combination of the tolerably misconceived forms of northern Gothic with the motley picturesque caprice of the south, and the naturalistic demands of the approaching new period.

Organ choir in S. Chiara.

Pulpit.

Portal of the Cathedral.

FIFTH BOOK.

THE SCULPTURE OF MODERN TIMES.

FIRST CHAPTER.

ITALIAN SCULPTURE IN THE FIFTEENTH CENTURY.

Contrast to the Middle Ages.

THE beginning of the fifteenth century marks the commencement of a new period throughout Europe. The Middle Ages had been the epoch of enthusiastic faith: the era of a no less enthusiastic spirit of inquiry now began to dawn. Men had grown weary of following the customary track of tradition, and of allowing all deeper yearning for knowledge to be repressed by the dogmas of the church. All that the learning of the Middle Ages had afforded was a wildness of indistinct ideas, formed into subtle systems of scholastic reasoning. There was no possibility of pursuing that unbiassed observation necessary for arriving at true knowledge. We have only to read the adventurous legends which the animal books of the Middle Ages (the *Bestiariæ* or the *Physiologus*) afforded as a compendium of a kind of zoology, and which they ventured to repeat again and again, without ever meeting with the contradiction patent to all; we have only to reflect how strictly it was forbidden to dissect human bodies, and what danger the anatomist incurred who first ventured to break through this ban; and we shall comprehend that genuine and thorough knowledge was not to be thought of in the Middle Ages. And no wonder; nature was repudiated and even proscribed, and no eye penetrated and no arm uplifted the veil that enveloped her.

But this unnatural state of things could only last as long as the increased spiritualism continued, which characterizes the prime of the Middle Ages. Neither single men nor whole nations could long endure such an exalted condition of feeling. Reality soon reacted upon imagination, and nature upon tradition. We have marked the tokens of such a counter-current emerging in the works of sculpture ever since the middle of the fourteenth century, and appearing more and more distinctly towards the close of the epoch. The movement was slow but steady, and therefore unceasing. It could, in the first place, only lead to a loosening and dissolution of the mediæval plastic style. There was a wavering to be perceived in the mode of expression, and

a struggle between desire and ability. But no thorough revolution was yet arrived at. It is true a few artists, who were in advance of their age, exhibit a vigorous realism; but they are still too isolated, and there was still too little endeavour to *investigate* nature thoroughly; men were satisfied with *feeling* her presence, and faintly imitating her outline with the chisel.

Revolution.

It was no outward event which, in the fifteenth century, helped the hitherto vague struggle to gain distinct certainty and victory. It is true now as ever a series of great discoveries and revolutions contributed to aid the instinctive impulse of the period; but these were themselves, for the most part, rather symptoms of the same unceasing yearning after knowledge, however much they aided in co-operating, accelerating, and ripening; and all that had been hitherto silently obtained by individuals, only bore the stamp of general availability. Hubert van Eyck, after having been preceded in sculpture by Claux Sluter, appeared like a meteor in Flanders, with a new style of painting, which apparently subservient to the old ideas, brought into the field, both in form and material, that new power which was completely to remodel the art. And so mightily did he grasp the age at the root of its desires and character, that he carried everything with him, and not merely to painting but to sculpture also, he almost prescribed the path to be pursued in the North for a century to come; and as is usual at such epochs, that the slumbering need is awakened at the same time at various points, and assumes a definite form, so was it also here. Italy was at any rate as early as the North in pursuing the same path, and here also it was sculpture which advanced as a guide before painting, and then speedily was surpassed by her. Both of these facts are in accordance with nature. When an art-epoch, which yields rather to the influence of spiritualistic stimulants than of feeling, desires to advance to more distinct delineation of form, the ruder art, namely, sculpture, is the pioneer which opens the way. Working in fixed and tangible material, she is first impelled by the necessity to form her figures with truth and life. She begins to survey, to investigate, and to analyze, and never relaxes until she is mistress of the organic structure. Painting in such epochs looks on silently. But scarcely is the result obtained than she appropriates it to herself with her own resources, and learns from plastic art how to round her figures and to free them from the background to which they had formerly seemed to cleave. Hence we almost always find a more life-like style of painting when a healthy plastic art has developed side by side.

Sculpture and Painting.

Until about 1450, sculpture stands in Italy at the head of the art-movement; then, however, painting rouses herself and overtakes her forerunner so quickly that nothing is left for the latter but to satisfy herself with a smaller range of tasks. The monument and the separate statue remain henceforth

her principal sphere. In addition to these there are indeed pulpits, portals, lights, holy-water basins, and fonts; occasionally also altars, although in these sculpture is speedily superseded by painting. That to painting as the specifically Christian art the highest place is now assigned is a matter of course. She was more capable of narrating, interesting, and exciting the attention in extensive works. Moreover, by the blending of colour, she is especially adapted to delineate the emotions of the heart as they are reflected in the countenance. If we weigh all this we shall not be surprised to find that in modern art sculpture attained to no higher importance and to no more thorough efficiency. As surely as among the Greeks sculpture was the leading art, and painting held a secondary position, so of necessity in modern times the relation must be reversed. Yet who therefore may designate antique painting or modern sculpture as insignificant or worthless?

Influence of Architecture.

But that which now powerfully promoted the independent development of sculpture in Italy was the new form of architecture. Sculpture had stood in unavoidable conflict with the organization of the Gothic style. The independence, after which every plastic work in Italy ever since Nicola Pisano, had striven to obtain, found an enemy in the forms and requirements of that architecture which, in its strict regularity, afforded works of sculpture only a conditional position within a scanty space. This had produced a loosening of architectural, and subsequently also of plastic principles. Each of the two arts had opened a path of her own, and mingled only outwardly and as if by chance. The case was now altered. The Renaissance, which borrowed its architectural system from the antique, introduced surfaces suitable for plastic works, and beautifully framed, on the friezes and socles, and on the walls, in niches, pediments, and projecting crownings. On places thus so well prepared, plastic works could display their utmost beauty, and could preserve their independent significance, and could appear in pure contrast with the architecture, and thus in harmonious effect with it. A breath of that plastic distinctness belonging to antique works pervaded the new creations, and that which formerly was only vaguely foreboded, and had been attempted by Italian sculpture in spite of opposing circumstances, was now attained by her, when the stars were favourable to her, and the needs of the age were in harmony with her own desires.*

* For the illustrations we are almost exclusively thrown upon the rich, but not always satisfactory, representations in the second volume of CICOGNARA'S *Storia della Scultura*. The before-mentioned work of Perkins affords us a number of excellent illustrations of Tuscan sculpture.

I. Tuscan Masters.

Connexion with the Earlier style.

The Tuscan sculpture of the fifteenth century is connected by almost imperceptible transitions with that of the earlier epochs. Here, more than elsewhere, the sculpture of the Middle Ages afforded a basis for new development. We have already seen Nicola Pisano making the first attempts at a revival of plastic art by the study of the antique. Still, however, the specifically mediæval tone of feeling and the Christian subjects, re-acted so strongly against this tendency, that even the succeeding generation, with Pisano's son Giovanni at its head, turned aside again from the path he had opened. Nevertheless, in Italy the antique traditions still lingered. In the beginning of the fifteenth century that which Nicola Pisano had once striven for alone was accepted on all sides. Hand-in-hand with the learned studies, which ever since the time of Petrarca had been devoted to antique works with ardent devotion, artists endeavoured to make antique creations the starting-point for a new art. Francesco Squarcione travelled to Greece in order to collect antique sculptures and to arrange them as a basis for study. Brunellesco and Donatello wandered with enthusiasm among the classic remains of Rome, which incited the former to a thorough remodelling of architecture. From its close connexion with architecture, plastic art was compelled to follow in its track. But the primary stimulant was the strength which the artistic feeling and individual independence of the masters had already obtained. We have seen how in Italy, even in the Middle Ages, works of art had acquired an importance which had little more to do with their religious destination, but was entirely connected with the position and consideration of those to whom they were erected. The nation had accustomed itself to regard the productions of masters according to their *artistic* value. The eye had become practised, the judgment sharpened, and an art-loving public animated by blame and applause the emulation of individual artists. Whatever works of importance were produced, whatever was striking from originality and novelty, was no longer overlooked; it was recognized by all, other artists endeavoured to equal it and to surpass it, and thus the way was opened for still bolder advance.

But, in spite of antique studies, plastic art did not approach so close to antiquity as did the architecture of the same period. Only in *one* point did Roman art, it seems, materially affect it, and then the result was not a favourable one. This is in crowded and overloaded arrangement, and in the picturesque gradation of relief. This style of sculpture was, it is true, at first treated by some masters in the simple plastic style corresponding with

its character. But soon even the most distinguished artists were overwhelmed by the picturesque bias of the period, and they gave their reliefs such perspective gradation, and such rich landscape and architectural backgrounds, that they seem rather painted than chiselled. Thus, for centuries, the true spirit of relief delineation was lost. In insulated sculptures also the picturesque element predominated. It is true the figures were rounder and more life-like than in the mediæval times; but they lost, for the most part, the simple and grand fall of mediæval drapery, they became restless, and were overloaded with exaggerated detail. The realistic spirit was yet unable to adapt itself to artistic moderation: the portrait-like exactness of the conception gladly availed itself of every touch of reality. Frequently in the sculptures of this epoch, in Tuscany especially, we are struck by the affinity with the Flemish art of the same period. It is not improbable that Flemish influence may have extended even here. Ghiberti himself mentions one *Cologne* master of importance, who worked in Italy in the beginning of the fifteenth century, and whom he could scarcely sufficiently extol.* He says of him that he was equal to the antique Greek masters, and that he executed heads and nude figures admirably, only that his figures were somewhat too short. Subsequently, he had, unfortunately, renounced art, and had withdrawn into solitude in order to serve God alone with repentance and expiation. That this master is perhaps identical with Pietro di Giovanni Tedesco has been already intimated above (vol. ii. p. 133). Nevertheless, although northern influence may here and there have given an impetus to it, the realistic movement without this had been already awakened in Tuscany. A deep and penetrating study of reality, a delight in the imitation of every form which met the eye, was the basis upon which the new plastic art arose independently under a series of aspiring artists. This feature of the time we have already pointed out in masters such as Niccolo di Arezzo (vol. ii. p. 134), although in his works, and in those of contemporary artists of Upper Italy, it is still strongly mingled with Gothic feeling.

Jacopo della Quercia.

The first of these Tuscan masters is Jacopo della Quercia, so named from his birthplace, a small market town in the neighbourhood of Siena (1374—1438). His father, Master Pietro d'Angelo, was a goldsmith, and seems to have educated his son also in the art. Jacopo, however, possessed an independently aspiring mind; he was distinguished for his acuteness and inventive talent, and by his own instinctive power he made the transition from the generally prevailing style of the Middle Ages to a new and more life-like conception of nature. This is decidedly apparent even in his earliest works. We can perceive it in the tomb of Ilaria del

* *Secondo Comment.* xiv. (ed. Lemonn. Firenze, 1846.)

Carretto (died 1405) in the Cathedral of Lucca.* The recumbent statue of the deceased, nobly and delicately treated, calls to mind the earlier mode of representation. The charmingly roguish nude genii, however, with the thick garlands of fruit on the sarcophagus, one side of which is in the Gallery of the Uffizi, are a completely new idea, evidently borrowed from the antique. In 1408 we find Jacopo in Ferrara, where he executed a Madonna and Child and a monument. In 1409 he was summoned to Siena in order to adorn the fountain there in the Piazza del Campo with sculptures. Yet he did not begin the work till 1412, and it was not finished till October, 1419.† In the centre he placed the Madonna, with eight Virtues all round; then the Creation of the First Man, the Expulsion from Paradise, and emblems relating to the city. In these works the new style most distinctly appears. The figures are more true to nature than all the earlier ones, and the compositions exhibit simple distinctness and life. What interest this beautiful work excited is testified by the surname "Della Fonte," which the master received from it. More of the earlier style, on the other hand, is to be found in the two bronze reliefs on the font of S. Giovanni at Siena, executed in the year 1417, representing the Birth and Preaching of St. John the Baptist, the former especially delineated with pleasing naïveté and excellent arrangement, and both distinguished for their flowing drapery. The other reliefs were assigned to other sculptors, in order not to impede Jacopo in completing the fountain. In the St. John's Chapel of the Cathedral there is a marble font by his hand, with beautiful reliefs of the Creation, the Fall of Man, and others, exhibiting much tenderness of style, and especially excellent as regards the nude figures. At the foot is a pretty frieze with genii. In 1422 he executed for Lucca the altar in the sacramental Chapel of S. Frediano, with a Madonna and four saints; as well as scenes from the life of these saints, which from the inscription are authenticated as his work. Here also he adhered to the earlier style, especially in the exact delineation of the drapery, though the reliefs are more softly finished. He also executed two monuments which bear the date 1416.‡ In Florence the master was among those who applied for the gates of the Baptistery, which were subsequently assigned to Lorenzo Ghiberti. The grand composition of the Madonna borne by angels on the second north portal of the cathedral was ascribed to him;§ but much as it corresponds with his style, this statement has recently been contradicted on the evidence of documents.‖

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* Illustrated in CICOGNARA, II. tav. 3.

† VASARI, ed. Lemonn. iii. 26. Single Illustration in *d'Agincourt. Sculp.* taf. 35, figg. 11, 12; taf. 33, figg. 13, 14.

‡ Illustrated in CICOGNARA II. tav. 3.

§ *Ibid.* II. tav. 50.

‖ BALDINUCCI (cf. VASARI, ed. Lemonn. iii. p. 25) ascribes them to Nanni di Banco.

In 1425 Jacopo was summoned to Bologna in order to adorn the main portal of S. Petronio with sculptures. In these works * he reached the utmost freedom of the new style. He retained the soft flow of the drapery, as well as the distinctness of the genuine relief style; and he combined with it a lively delineation and thorough adherence to nature. This is especially apparent in the ten representations from the Histories of Genesis which cover the door-posts † (Fig. 259). The half-length figures in relief of prophets and sibyls in the inner sloping intrados of the door are full of striking characterization. Less important, but yet very graceful, are the Madonna and the two bishops in the pediment above, while the five scenes from the Childhood of Christ on the architrave betray a somewhat too crowded style, which is opposed to Quercia's usual mode of treatment. The whole work is a complete triumph of the new style of conception; it is Jacopo's master production, and one of the freshest and most attractive works of the period. And as before Tuscan artists of Bologna and other places introduced the style of the thirteenth and fourteenth centuries into Upper Italy, so now it is these important works which open the way for the new tendency also in the same provinces. Lastly, we must mention the coloured medallion relief in burnt clay of the Madonna and Child in the Berlin Museum, an isolated work of the kind, but with much probability ascribed to the same master.

Fig. 259. Relief by Jacopo della Quercia. Bologna.

Quercia's followers.

We perceive Quercia's influence in two monuments to Professors in the choir-gallery of S. Giacomo Maggiore in Bologna. The arrangement of the earlier monuments of the kind is retained (vol. ii. p. 130), but fashioned in the spirit of the Renaissance. More simple in style, and especially noble in the design of the figures, is the monument of the physician Nicolò Fava in the year 1349. One of Jacopo's followers was

* Evidence of this is given in CICOGNARA II. tav. 1. Cf. *Sculture delle porte di S. Petronio, in Bologna, pubbl. da Giuseppe Guizzardi, con. illust. del March. Virg. Davia.* Bologna, 1834. The works at Bologna seem to have been executed between 1430—1435, for in the latter year we find Jacopo again in Siena as superintendent of the building of the cathedral.

† In opposition to the doubts expressed in BURCKHARDT'S *Cicerone*, 2nd ed. p. 612, I must observe that they seem to me to harmonize with the others in the whole treatment of the form, and especially in the drapery.

Nicollò del' Arca (—1495), born in Bari, in Apulia, and who settled in Bologna. He was so called on account of his works in the Arca of S. Domincus in S. Domenico. Several of the pleasing statues on the lid were his work, and were executed by him about 1469.* Before this (about 1458) he had completed the painted haut-relief of Annibale Bentivoglio in the chapel of this family in S. Giacomo. The deceased is a life-like figure, mounted on a powerful horse at full gallop. Less important, but nobly conceived in spite of its air of constraint, is the great haut-relief of a Madonna in the Pal. Publico of the year 1478; it is in burnt clay, and was formerly gilded.† An excellent eagle, likewise bearing the name of the artist, is to be seen over the main portal of S. Giovanni in Monte.

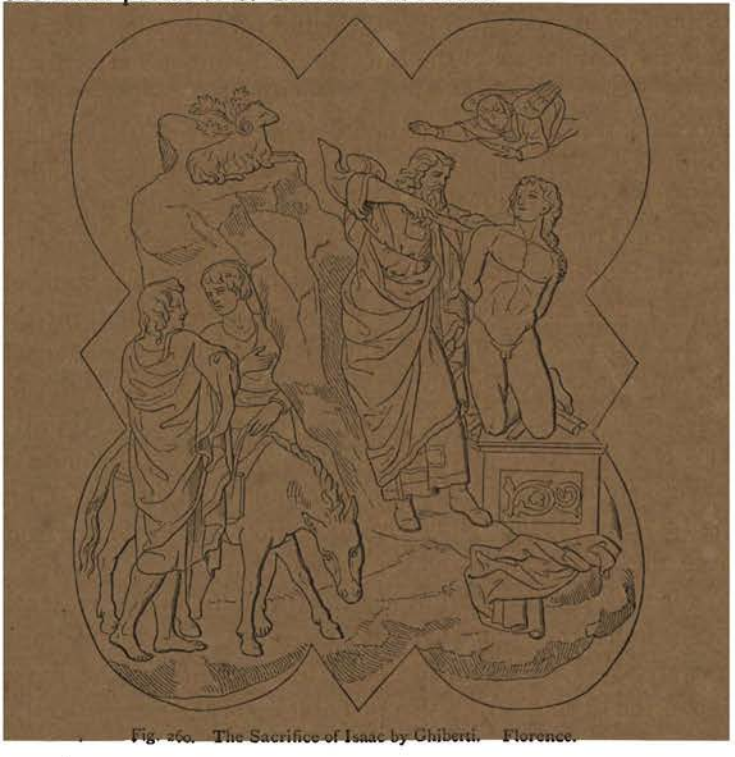

Fig. 260. The Sacrifice of Isaac by Ghiberti. Florence.

Lorenzo Ghiberti.

Almost contemporaneously with Quercia, Lorenzo Ghiberti (1381-1455), likewise the son of a goldsmith, introduced the new style into Florence. He, too, retained the earlier mode of conception, and adhered at first to the distinct arrangement and nobly falling drapery of the Gothic epoch, especially as he owed his training to Andrea Pisano. But as he strove after deeper truth and more perfect execution,

* VASARI, ed. Lemonn. iii. p. 29, *note* 2.

† I cannot share MÜNDLER'S enthusiastic opinion (in the *Cicerone* ii. edit. p. 613, *note* 1). The work was not executed in 1469, as it is there stated.

his figures acquired a new life, and the drapery, with its excellent arrangement, exhibited the organization as well as the movements of the body. The remnants of the Gothic style, the results of a more accurate study of nature, and antique ideas, all combine in his works with a harmony in which nobleness of outline and delicacy of feeling are blended. Almost exclusively a worker in bronze, he understood how to impart to his works a delicacy of finish which reminds us of his former labour as a goldsmith.

Competition. In 1401, a competition took place, proposed by the Signoria of Florence, for the completion of the gates still required for the Baptistery. Six artists, among them Quercia and Brunellesca, took part in it. The task was the representation of the Sacrifice of Isaac as a relief within a given space. Ghiberti carried off the palm. His composition, which is kept in the museum of the Bargello, is distinguished for its distinctness and life, (Fig. 260). At the same time the requirements of the relief style were maintained, the drapery was nobly arranged, and the nude parts were executed with care. Throughout we perceive the influence of Andrea Pisano's reliefs (vol. ii. p. 129), only that Ghiberti indulges a little in picturesque perspective, and his figures have somewhat more roundness.

North Gate of the Baptistery. The northern gate of the Baptistery was then assigned to him, and thus this competition was equally important for the development of plastic art, as the famous competition twenty years later with respect to the dome of Florence Cathedral was important in asserting the sway of the new style of architecture. Ghiberti began the work in 1403, and completed it in 1424. It contained, after the model of the earlier gate of Andrea Pisano, scenes from the childhood, life, and sufferings of Christ to the Outpouring of the Holy Spirit, arranged in twenty compartments; and, besides these, the Evangelists and the four fathers of the Church. Ghiberti here also adhered to the earlier style, especially in the treatment of the drapery. The relief is somewhat more crowded, and the delineation fuller than the scanty style of his predecessor; but the life of the representation, the delicacy of the execution, the happy balance of the groups, and the variety and naturalness of the attitudes, give this work the charm of youthful freshness and artistic perfection, (Fig. 261).

Statues for Or San Micchele. Besides this work, he executed in 1414, the bronze statue of St. John the Baptist for one of the niches in Or San Micchele, a work of grand design, and strong outline, but at the same time displaying great mental energy of expression, while even here we perceive a remnant of the older style. The statue of St. Matthew * in the same

* Recently ascribed to MICHELOZZO, but authenticated by documents as GHIBERTI's work. Cf. VASARI, ed. Lemonn. iii. p. 110, *note* 1, and p. 132.

place, executed between 1419 and 1422, decidedly exhibits the new mode of conception, and perhaps in the toga-like arrangement of the mantle, we can trace even too strongly the influence of the antique. All the more free and perfect is the third statue of St. Stephen, executed by him for the same church, and hence it was, probably, not finished until somewhat later. Noble in outline, and graceful in attitude, it belongs to the works in which the beauty of the new style is most purely expressed.

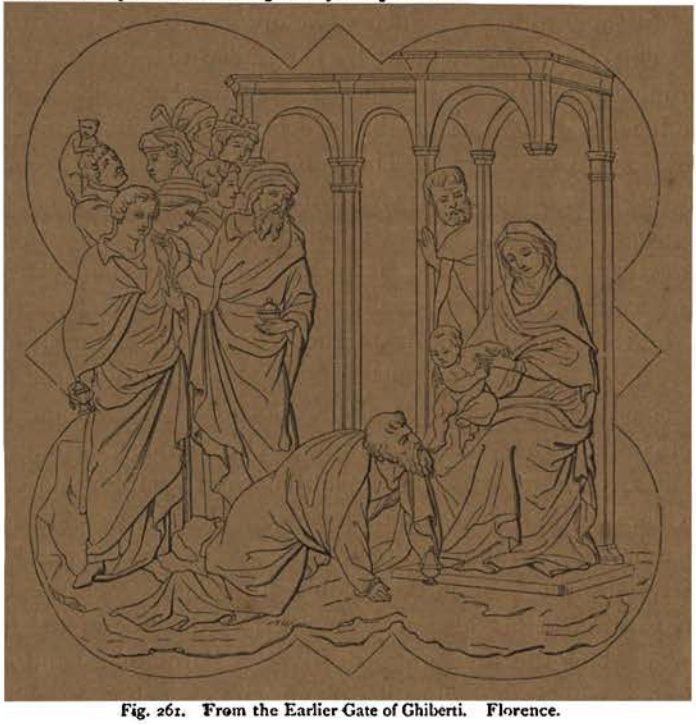

Fig. 261. From the Earlier Gate of Ghiberti. Florence.

Principal Gate of the Baptistery.

When Ghiberti had finished the first gate of the Baptistery, the admiration excited by the work was so great that the gate still required was at once likewise assigned to him. He began the work immediately, and completed it, as far as regards the essential parts, between 1424 and 1447. For some years following he was engaged in retouching it, and in the subordinate parts, the framework, posts, and gilding; in 1452 it was set up, and the master had the happiness of seeing this resplendent work at the principal portal of S. Giovanni.* This work marks a decided revolution in the history of plastic art. Ghiberti felt himself limited by the architectural space, within which he had worked so freely and gloriously in the gate he had just completed. The picturesque

* Illustration of the three Gates in Lasinio, *Le tre porte del Battistero di Firenze*, 1821. Firenze. Fol.

bias of the period seized even him with irresistible power, so that he filled his ten large quadrangular compartments with representations which appear like paintings in perspective gradation and with rich landscape and architectural backgrounds. It is true it was pernicious to plastic art that it should once more enter the lists with the sister art; nevertheless, in the hand of a great master, sculpture here trespassed on forbidden soil with such inimitable grace and such fulness of beauty and life, that, much as we may protest against the erroneous tendency, we are carried away by the charm of the whole. This charm is produced by perfection of physical form, by the fall of the drapery, and by the soft flow of the lines, in which here and there we perceive touches of the antique, but which in all essentials are the result of Ghiberti's own sense of beauty. The subject is formed by scenes from the Old Testament, from the creation of the first man. The perspective arrangement has given the artist space to bring into one compartment several moments relating to the same incident. A festive and cheerful tone pervades the compositions, especially when architectural backgrounds are introduced in the graceful forms of the Renaissance. For the most part Ghiberti has given an ideal arrangement to the drapery of the figures, and antique ideas and the flowing lines of the Gothic style combine to produce a form which, in no other work throughout the century, displays such pure beauty. All succeeding artists, both painters and sculptors, up to Michael Angelo, have drawn their best inspirations from this work. The figures also, which appear in the costume of the period, such as the Prodigal Son, blend harmoniously with the rest in their noble simplicity. The creation of the first human pair affords an idea of his masterly execution of the nude figure. The manner in which the lovely figure of Eve is borne by a band of angels to God the Father, who is standing in solemn majesty (Fig. 262), is one of the many poetic touches in which this noble work is so rich. Lastly, we must not overlook the charming and varied statuettes and half-length figures in the framework that surrounds the whole.

Other works.

At the same time in which he began this principal work (1424) Ghiberti executed the excellent, though now somewhat effaced, monumental slab of Lionardo Dati in the central aisle of S. M. Novella. Subsequently, in 1427, he completed the two relief scenes ordered in 1417 for the font of S. Giovanni, representing the Baptism of Christ and St. John before Herod, the latter of which is especially distinguished for dramatic life. In the Baptism of Christ the figure of St. John, which is seen from the back, is peculiarly beautiful in attitude, and the position of the outstretched arm, though not entirely free, is very characteristic. In 1428 he executed the reliquary of S. Hyacinthus, with charming angels bearing the crown, now in the gallery of the Uffizi. Subsequently he completed (1440)

the reliquary of S. Zenobius in the choir of the cathedral, which on three of its sides contains scenes from the life of the saint. The composition here also exhibits a picturesque arrangement, with a rich landscape background. The beauty of the figures, the free flow of the drapery, and the truly dramatic life of the whole, imparts, however, to these works a high importance. No less

Fig. 262. From Ghiberti's Second Gate. Florence.

excellent are the six hovering angels on the back of the shrine, who are holding the laurel-wreath. Probably a youthful work of the master, according to Burckhardt's supposition, is the small bronze relief of the enthroned Christ on the marble sacramental shrine in S. M. Nuova. There is somewhat of constraint in the attitude, but the expression is noble, and the drapery falls grandly.

Brunellesco. A similar tendency is exhibited in the works of sculpture executed by the great architect Filippo Brunellesco (1377—1446). The first of these is the bronze relief with the Sacrifice of Isaac, in the Museum of the Bargello, which he produced in competition with Lorenzo Ghiberti (Fig. 263). Closely allied with his rival's work in arrangement and execution, it is distinguished for dramatic energy, bold foreshortenings, and extreme naturalism, especially in the nude figure of Isaac. Subsequently the master turned his attention almost exclusively to

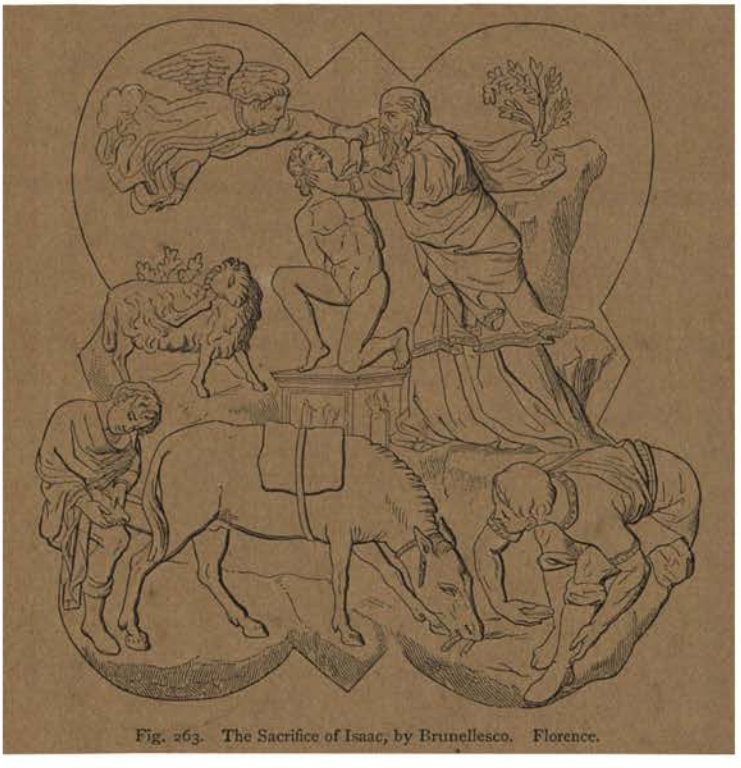

Fig. 263. The Sacrifice of Isaac, by Brunellesco. Florence.

architecture. Once again he entered the lists with Donatello, when the latter had executed a large crucifix, the expression of which Brunellesco blamed. He therefore made the wooden crucifix, which is still to be seen in the side chapel to the left near the choir of S. M. Novella, a work exhibiting much noble treatment of form and touching depth of feeling.

Donatello. The new style, with the utmost exactness to nature, appears still more decidedly in Donatello (Donato di Betto Bardi, 1386—1468).* He, too, began with the strict study of the antique, and his earlier works are characteristic of this tendency. Soon,

* H. Semper is preparing a work upon Donatello, the first part of which, already published, is occupied with the predecessors of the master.

however, the harmonious flow of antique productions became a burdensome fetter to him, which he broke asunder in order to give full expression of life and passion with exact delineation of form. From aversion to everything that might appear merely conventional, he disdained the soft flow of lines and the mild breath of beauty, and depicted with severe harshness the unrestrained violence of passion. But his boldness was rendered so thrilling from his great truth of expression, and corresponded so fully with the creative impulse of the age; that it soon placed Ghiberti's softer spirit in the shade. Donatello

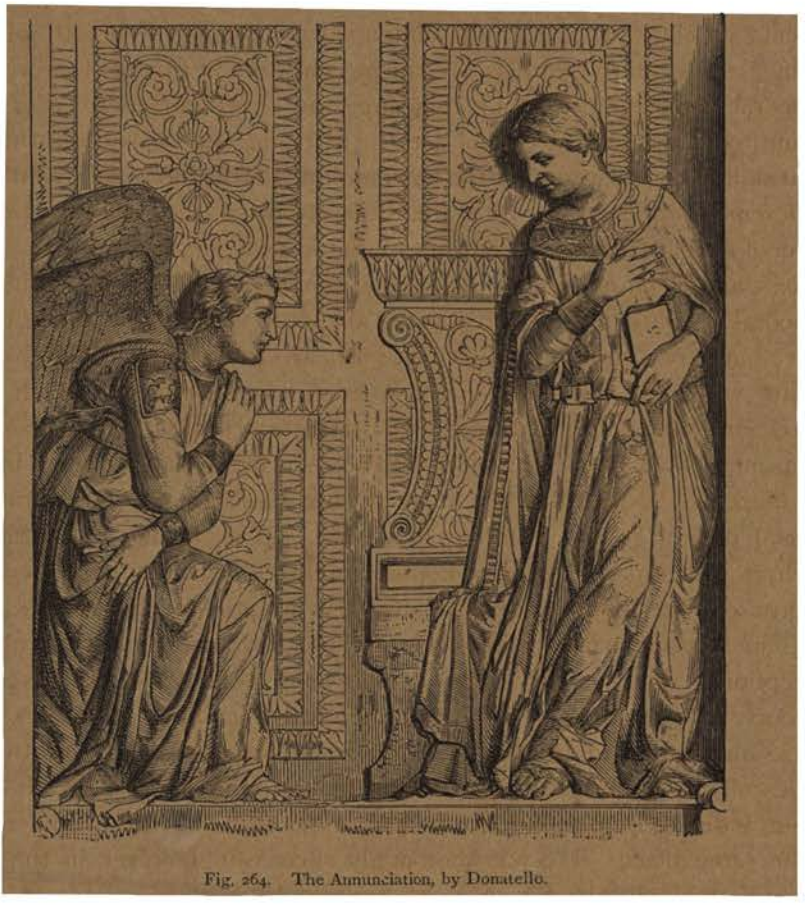

Fig. 264. The Annunciation, by Donatello.

in this appears similar to his predecessor Giovanni Pisano, and to his successor Michael Angelo. The influence of the master was all the greater because with creative power he produced a great number of works both in Florence and Upper Italy. In these the greatest variety was exhibited, for he was equally skilful in sacred and profane subjects, in relief compositions, in large statues, as well as in smaller works, in bronze, marble, and wood; and he produced with unwearied industry figures of saints, monuments, and portraits.

His enthusiasm for the study of the antique was as great as his constant striving after perfection. When the Paduans overwhelmed him with eulogiums he said it was time for him to return to Florence, as with all their praise he should forget all that he knew; adding that Florentine criticism was advantageous to art. And certainly the critical acuteness that belonged to the Florentines was an effective stimulant to all aspiring minds.

Among his earliest works is the sandstone relief of the Annunciation in the right side aisle of S. Croce in Florence (Fig. 264). In this work he rivalled Ghiberti in nobleness and grace. The angel is charming, tender, and urgent; in Mary, who is shyly turning away, there is a breath of touching feeling. The marble reliefs of dancing children in front of the organ of the cathedral are also graceful; they are now in the Gallery of the Uffizi. Delineated with the utmost life, both in attitude and expression, they exhibit great skill in composition, for the circular dance is distinctly shown in the relief, the foremost row standing out almost freely from the surface. Such naïve power of feeling compensates for much that is exaggerated and ugly. Crowded, restless, and far from beautiful are the dancing children on the pulpit of the cathedral at Prato, which he executed about 1434 in connexion with Michelozzo; but here also several excellent ideas are to be found. The tendency of his art was early indicated in the wooden carved crucifix, which drew the expression from his friend Brunellesco that he had not fastened the Saviour, but a peasant, to the Cross. This work is to be seen in the Capella Bardi in S. Croce.

Moreover, Donatello, like most of his Florentine contemporaries, took especial delight in the working of bronze. This change from the former epoch, in which marble sculpture predominated, is not without deep import, for bronze, more than any other material, is adapted for the expression of an acute and exact naturalism, while marble favours a more ideal style of conception. Among the great number of works which he executed for Florence, we must, in the first place, mention a number of statues, partly in bronze and partly in marble. At Or S. Micchele we find the two marble statues of St. Peter and St. Mark; able and life-like works, though they cannot, indeed, compete with the ideal style of Ghiberti's works which are in the same place. He was thoroughly successful, however, in the youthful, vigorous, and knightly figure of St. George, likewise in marble, in the same church. It is one of his most beautiful and noblest figures (Fig. 265). For the façade of the bell-tower in the cathedral he executed three marble statues, alleged to be saints, but in reality, as is often the case with Donatello, life-like portraits of his friends and well-known personages. One of these is the famous bald-head (Zuccone), which is striking from its portrait-like appearance. Over the door in the same tower he introduced Abraham and another prophet. He executed several marble statues also for the façade of the

Fig. 265. St. George, by Donatello.

cathedral, some of which have disappeared, and others are in the interior of the building. The two seated Evangelists, St. Matthew and St. John, the latter of which is especially excellent, are now in the choir chapels. Two figures, alleged to be apostles, but, in truth, representing Poggio and Giannozzo Manetti, are in two tabernacles at the entrance. As these works belong to Donatello's earlier period it is interesting to see him thus early, with realistic boldness, introducing well-known portraits in his figures of the saints. He succeeded best in the delineation of youthful vigour. Thus, for instance, in the bronze David in the Museum of the Bargello, whom he depicted placing his left foot on the head of Goliath, a life-like figure, though not equal to the St. George in Or S. Micchele. The marble David in the Uffizi is a theatrical caricature. Still more unsuccessfully is the result of extreme asceticism depicted in a skeleton-like manner in St. John. Somewhat more moderate in style is the bronze-St. John in the chapel of the saint in the Cathedral at Siena, although it is rather coarse in form. The same may be said of a third figure of the Apostle, carefully executed in wood, in a choir chapel of the Frari in Venice. In a revolting manner the same kind of characterization is exhibited in the wood statue of St. Magdalene in the Baptistery at Florence. It is, however, characteristic how persistently in all subjects of the kind he avoids the expression of religious enthusiasm, and lays stress alone on the physical appearance of complete emaciation. He seems in so doing to have found a kind of anatomical relish. There is nothing more characteristic of the completely changed tendency of art than this boldness of using sacred personages merely as a pretext for naturalistic studies. Among these works we must also number the bronze group of Judith with Holofernes in the Loggia de' Lanzi. This group, which is a counterpart to David in the Uffizi, is so exaggerated in its characterization that, instead of an heroic expression, it produces a thoroughly comical effect. This is always the consequence of an art that exclusively aims at characteristic traits, and discards all the higher conditions of beauty.

Portraits.

We may suppose that Donatello was most successful when he attempted to depict personages in all the exactness of their individual appearance. In his monument of Pope John XXIII. (died 1419) in the Baptistery of Florence,* the gilt bronze figure of the profligate Pope is an excellent work, perfectly corresponding with the character of its subject. The St. Louis of Toulouse, over the main portal of S. Croce, likewise a bronze-work, he intentionally represented as stupid and awkward, "because it was more than foolish of the saint to give up the reins of government and become a monk." We see in what small estimation Donatello

* Illustrated in CICOGNARA, II. tav. 10.

held Christian asceticism. A bronze slab on the tomb of Bishop John Peccius (died 1426) in the Cathedral of Siena, likewise exhibits in the relief figure of the deceased the exact style of the artist. In S. Angelo a Nilo in Naples there is also a monument to Cardinal Rinaldo di Brancacci, at which Donatello worked with his pupils and colleague Michelozzo, about the year 1427.

In the Cathedral at Montepulciano there are two almost life-size marble statues by the side of the high altar, which have quite the angular character of Donatello's style. The altar-piece is adorned with reliefs and genii holding garlands, which exhibit many pretty and life-like ideas, but the proportions are far from symmetrical. On the right of the two first pillars a relief of children is introduced, protected by a man and woman; and on the left one there is a similar group of children flocking round an elderly Madonna, who is laying her hand in blessing on the head of a kneeling man. The first relief is very graceful; but in the other, on the contrary, with all its animation, the figures are all somewhat stale. These works are all remnants of the monument which Donatello executed with Michelozzo about 1427.

More important than all these works is the brazen equestrian statue of the Venetian General Gattamelata in front of S. Antonio at Padua, with which he began the series of his Paduan productions. For the first time since the period of the Romans we here find an equestrian statue executed in a monumental spirit, and in colossal proportions. Even in this respect the work possesses an historical importance as the first of all subsequent monuments of the kind. But the vehement life, the energetic bearing of the rider, and the heavy step of the battle-horse, which is too massive compared with the horseman, and claims too much of the attention—these are excellences which impart a value of their own to this production.

Relief.

Lastly, we must notice Donatello in one of the most fertile fields of his labour, namely, in relief sculpture. Compared with the earlier works already mentioned the frieze of children in the sacristy of Florence Cathedral is less remarkable for its grace than for its naïveté. On the font of S. Giovanni, at Siena, he executed with speaking life the scene of the Birth of John being announced to Joachim, though the drapery is too restless. He adopted the antique style completely in the eight medallion friezes in the Court of the Pal. Riccardi at Florence, which at that time belonged to the Medici. There are coarse remodellings of Roman cameos or medallions, in the style of the master, who, we may mention, by the way, induced Cosmo Medici to procure antique works, after which subsequently Michael Angelo and other artists studied.

Sacristy of S. Lorenzo.

Among Donatello's most excellent works may be reckoned the plastic ornament of the old Sacristy of S. Lorenzo, the building of which was superintended by his friend Brunellesco

(about 1428). If Donatello proves himself anywhere to be a sculptor of importance, it is here in the stucco reliefs on the walls. Fettered, perhaps, by the style of the architecture, his compositions here are more moderate than his later works, and exhibit a truly plastic style of simplicity and characteristic distinctness. Other important works are the medallions with the relief-figures of the Evangelists, who are sitting before their desks deep in reflection or lost in rapture. Also the bas-reliefs, with legendary scenes, in the four great pendentives below the dome are distinct and simple. Over the two side doors there are likewise two noble figures of saints in stucco relief. Lastly, the two bronze gates, with the small reliefs of Apostles and saints in pairs, are hasty but energetic works.

Works in Padua.

Donatello also executed a number of works for S. Antonio in Padua. The splendidly characteristic bronze reliefs of the symbols of the Evangelists in the singers' gallery are by him; also the four charmingly naïve angels making music, which are introduced on the lamps. On the high altar, and on an altar at the south side, there are scenes from the life of St. Antony, and the body of Christ borne by sorrowing angels, which is deeply touching. The historical scenes occasionally possess great dramatic expression, although they are confused and crowded. The momentary astonishment and horror at the miracles performed are delineated with remarkable energy. In the choir gallery there is an Entombment of Christ, in which the passionate grief of His relatives is unpleasingly depicted, though with painful truth. These works were executed previous to 1456, when Donatello returned to Florence.

Last Florentine Works.

Similar in character are his last Florentine works, the two pulpits in S. Lorenzo, which he executed with his pupil Bertoldo, who completed them after the death of the master. The breastwork in both is covered with bronze reliefs, which, in a picturesquely crowded style, contain scenes from the Passion. Here Donatello's bias towards the dramatic leads him into wild but highly expressive delineations. The style of the Entombment is the most moderate of all (Fig. 266). Nevertheless, there are touches here of such deep truth and passion that they compensate for the deficiencies of the composition and of the technical execution. Among the Evangelists on the outside those of the northern pulpit are more grand and solemnly dignified, and exhibit a nobler style corresponding with the works of the sacristy.

Luca della Robbia.

Before we notice Donatello's followers we must turn to a sculptor who exhibits a mode of expression peculiar to himself, and in the mild beauty of his works stands in somewhat the same relation to Donatello and the greater number of his contemporaries as the Umbrian painters stood to those of the Florentine school. Luca della Robbia

(1400-1481) originally pursued, like all the most important sculptors of the epoch, the goldsmith's art, to which, like Ghiberti and Quercia, he owed his taste for the delicate execution of his figures. Luca is, however, besides, the creator of a new style of sculpture, which, through him and his pupils, reached a perfection which ensured it a position equal to that of the more noble works in bronze and marble. These are his works in burnt clay, which, however, were not, as was usually the case with others, painted, but were covered with a coloured glazing. Luca must have invented this style earlier than Vasari supposes, for in 1446 a portal lunette in this work for the interior of the cathedral was consigned to him. Before, however, we consider these

Fig. 266. Relief by Donatello. Florence.

graceful productions, we must notice some isolated but not unimportant works, which prove him also to have been skilled in the use of marble and bronze.

Earlier Works.

Among his earliest works are the five reliefs on the north side of the bell tower of the cathedral. They represent grammar, philosophy, music, astrology, and geometry, but they are so placed that it is impossible to examine them. He next executed, in union with Donatello, about the year 1445, the marble frieze for the organ gallery

of the cathedral, representing children singing, dancing, and making music, ten divisions of which are now in the gallery of the Uffizi. These reliefs equal those of Donatello in life, variety, naïveté, but they surpass them in beauty and grace. (Fig. 267). Nowhere in modern sculpture is child life depicted more freshly and pleasingly. In their true-hearted naturalness they call to mind the singing angels on the Ghent altar by Hubert van Eyck. The

Fig. 267. Singing Boys. Relief by Luca della Robbia. Florence.

relief here also is so highly worked that the dancing figures occasionally stand out freely from the surface. Most beautiful of all are the small boys, gazing so merrily and trustfully. In the same place there are also two uncompleted marble reliefs by him, the Deliverance of St. Peter from Prison and his Crucifixion, likewise life-like compositions, originally intended for an altar in the cathedral, the execution of which was entrusted to him in 1438. In union with Michelozzo and Maso di Bartolommeo, he executed about

the year 1446 the bronze gate for the old sacristy of the cathedral, which however, was completed by Luca alone, not before 1464. It contains some grand figures of seated saints, with angels, which are arranged in pairs with each, and are placed in various relations to them. The treatment of the relief is here as fine as that of Ghiberti's earlier gate. Luca evidently studied to imitate this his kindred predecessor. For the lunettes over the two doors of the sacristy he subsequently executed in glazed clay the reliefs of the Resurrection and Ascension of Christ, which may, perhaps, be reckoned as the earliest of his works of this kind, though in composition they are of less importance.

Luca's Terracottas.

All that we elsewhere know of Luca's works belong exclusively to this style of his own invention. The fineness of the glazing, which was its main excellence, rendered the most delicate finish of the forms possible; and the durableness of the style allowed of its most manifold application both in the interior and exterior of buildings. Hence we find it in altars as well as in medallions and lunettes; but even whole vaulted ceilings or façades of smaller buildings were covered with it. The figures stand out in glazed white from a delicate blue background. For landscape and decorative accessories, green, yellow, and violet were added, but all with the utmost moderation, and without aiming at illusory effect. Even in a later period, when the school had adopted a richer colouring, the figures were executed rather suggestively than with naturalistic exactness. Thus these noble works were adapted to architecture, and to this close union they partially owe the harmonious charm of their effect. But the pure plastic spirit of the master was still more definitely exhibited. Obliged to be simple by the nature of his material just as much as by his own artistic inclination, he avoided the later picturesque style of Ghiberti as well as the crowded arrangement of Donatello. The similarity of his subjects also certainly favoured him. For only exceptionally had he historical events to delineate, and in these he is all the less successful the more dramatic life they require. On the other hand, he appears unwearied and inexhaustible in the delineation of a calm nature brightened by loveliness of expression. The Madonna and Child, surrounded by angels adoring the Holy Infant (Fig. 268), or with silent maternal joy holding Him on her lap; also the figures of saints or Virtues; these are Luca's favourite theme, ever varied anew, always well arranged within the space, with moderate surrounding incidents, pure in form and profound in feeling. Nowhere has Christian sculpture, combined with an advanced perception of Nature, produced works of such genuine plastic value and such true religious feeling. We never find in them the deeper fervour of Fra Angelico da Fiesole, nor the lavish feeling of the later Umbrian painters; but the excellence that strikes us in the earlier pictures of

Perugino, and in the paintings of the charming Lorenzo di Credi, lives also in these productions. Less numerous and important are his statues, as he preferred to introduce half-length figures in their stead. But these are always conceived in connexion with surrounding incidents, which contribute to their due appreciation.

It would lead us too far even approximately to mention the numerous works which are spread over Florence and the other cities of Tuscany, and

Fig. 268. Madonna, by Luca della Robbia.

which, indeed, through commerce, speedily found their way to other countries also. * We must be satisfied with enumerating the most important. Among Luca's most pleasing works are the medallions of a Madonna at Or S. Micchele; the lunette in the church of S. Piero in the old market place; likewise a Madonna with angels; a splendid Annunciation, with a half-circle of angels, in

* I refer the reader to the rich list given by JAC. BURCKHARDT, in his *Cicerone*, 2nd edit. page 593, *et seq.* Cf. also the notices in VASARI, ed. Lemonn. iii. p. 76—86.

the church of the Innocenti; the Resurrection of Christ, and the Ascension of the Virgin, in the porch of the Academy; the splendid altar in the northern side aisle of S. Apostoli, one of his most beautiful and richest works. Very cheerful and charming is also the fountain in the sacristy of S. M. Novella, with a beautiful Madonna and adoring angels in the pediment, and above naïve genii with garlands. In S. Miniato, Luca decorated the entire vaulting of the chapel of the Cardinal of Portugal with reliefs; in S. Croce, also, he decorated the vaulted ceiling of the interior and the porch of the Capella Pazzi. A whole collection of the works of Luca and his school are now in a hall in the museum of the Bargello.

Luca's Pupils.

As Luca's pupils and followers, his nephew Andrea (1437-1528) and his sons Giovanni, Girolamo, Luca, and Ambrogio, took part in his works, it is difficult, if not impossible, in the number of works, to distinguish the share taken by each; for, with a constancy all the more remarkable in the midst of the active advance of the other Tuscan schools, his school adhered closely to the adopted style, and until late in the sixteenth century produced an abundance of works which evidence, on the whole, fine feeling and purity of form. Admirable also is the manner in which the imminent danger of conventional repetition was avoided and new ideas were drawn from subjects of such a narrow limit. Among the most attractive works of Andrea are the medallions, with figures of the saints, on the portico opposite S. M. Novella; also, in the same place, the lunette with S. Dominicus and S. Franciscus; and above all the charming infants in the medallions on the porch of the Innocenti, incomparably cheerful in their unforced variety. To him also belong the three altars in the Madonna Chapel of the Cathedral of Arezzo, which are also among the most beautiful things of the kind. The lunette on the portal of the Cathedral of Prato is also excellent; it contains the Virgin and two saints; the same may also be said of the Madonna with angels above the main portal of the Cathedral at Pistoja. The youngest of his sons, Girolamo, who worked, not merely in terracotta, but in bronze and marble, went over to France and executed for Francis I. several plastic works for the Château Madrid (formerly in the Bois de Boulogne), and subsequently received commissions in Orleans and other places. Luca was especially skilled in making splendid floors of glazed terracotta. The now almost destroyed floors in the Raphael Loggia of the Vatican were his work. Lastly, a splendid work by Giovanni, bearing the date 1521, is still in the church of the monastery of S. Girolamo delle Poverine at Florence; it represents the Birth of Christ, with various saints and several angels.

Two other Florentine artists, the brothers Ottaviano and Agostino di Guccio, likewise followed in Luca's steps. Agostino decorated in 1461 the

façade of the oratory of S. Bernardino in Perugia with terracottas and marble reliefs. They contain separate scenes from the history of the saint, all full of animated life and in distinct relief style. In the pediment Christ appears enthroned, surrounded by worshipping angels; in the arched compartment below the saint is introduced in glory, surrounded by hovering angels in female attire, making music upon violins, triangles, and other instruments. In these figures the influence of the Florentine paintings of the period may be perceived in the exaggerated detail and in the fluttering drapery. At the same time, the heads remind us in their form of those of Sandro Botticelli. The whole work is a specimen of the rich and lavish decoration of the early Renaissance.

Frieze at Pistoja.

Lastly, the great frieze of the hospital at Pistoja, executed about the year 1525, is one of the most splendid specimens of the later period of this style, which here exhibits a richer use of colour. It depicts in animated scenes the seven Works of Mercy, and in spite of its numerous figures and fuller colouring, it exhibits the same delicate observance of the relief style which marked the earlier works of Robbia.

Donatello's Followers.

The greater number of other contemporaries, carried away by the higher passion and characteristic power of Donatello's style, followed further in his footsteps. Yet in most of them no slavish adherence is to be perceived, but rather a similar bias of mind, so that each independently yields to the impulse of the time towards an exact representation of life. Donatello's alleged brother, Simone di Betto Bardi, cast the brazen monumental slab of Pope Martin V. (died 1431) in S. Giovanni in Laterano at Rome, a work of able characterization. He also, with another pupil of Donatello's, Antonio Filarete, executed the bronze gate at the main portal of St. Peter's in the same city (about 1439). It contains, in separate compartments, the relief figures of Christ and the Virgin, as well as the Princes of the Apostles, receiving adoration from the kneeling Pope, Eugene IV.; also scenes from the Life of Christ and the Martyrdom of the two Apostles. The separate figures are of little importance, but the historical delineations are full of fresh life. The splendid bronze lattice-work in the Chapel della Cintola, in the cathedral at Prato, with its magnificent arabesques, branchwork with human figures, birds, and other animals, all enchantingly delicate and exact in execution, has been erroneously ascribed to Simone. Michelozzo also, the excellent architect, is allied in style with his master Donatello, whose assistant we have already found him, but he is without independent power. The excellent figure of Faith, on the monument of John XXIII., in the Baptistery, is by him. In the gallery of the Uffizi we find a haut-relief figure of St. John the Baptist, likewise by his hand. His main works, however, were in architecture. Among Donatello's more able

pupils, we must next mention Nanni di Banco. He executed the marble figure of St. Luke for the cathedral, and the statues of St. Philip and St. Eligius, also in marble, for the Church of Or San Micchele, besides a group of four saints for another niche.* These works are dignified and life-like; the small reliefs also at the foot of the niches exhibit a pleasing and simple style.

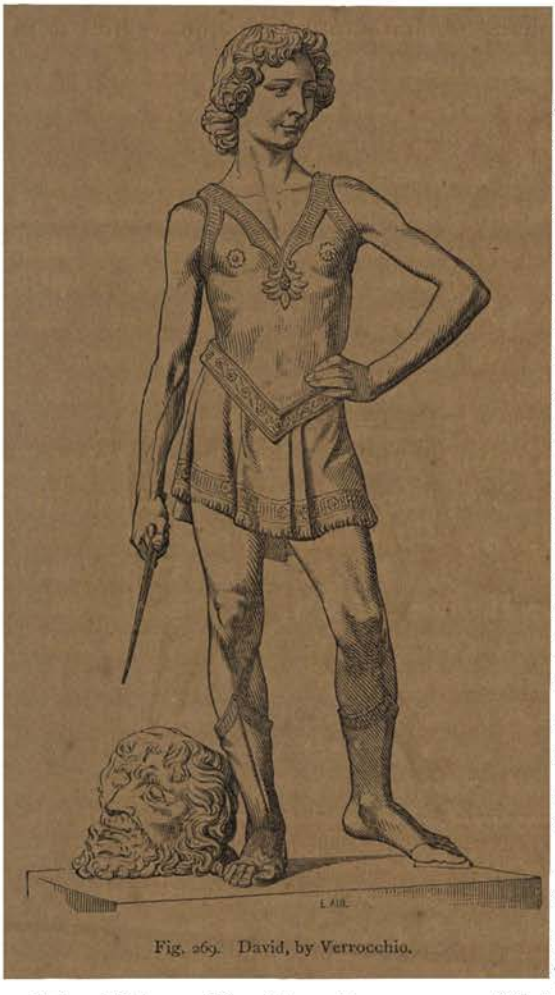

Fig. 269. David, by Verrocchio.

Andrea Verrocchio.

The striving after vigorous characterization appeared still more apparent in Andrea Verrocchio, one of the most important followers of Donatello (1432—1488). He also, like so many others, began as a goldsmith, and afterwards pursued painting and, with especial eagerness, sculpture. He worked in gold and silver, bronze and marble, and was one of the most active and influential artists of his time. Without any higher talent or freer power of invention, he understood how to give his works the stamp of manly ability by his careful, though somewhat laborious, execution, and by conscientious finish. His style is sharp and decided, his nude parts are ably executed, though without grace; and in the drapery he inclines to small crumpled folds. Among his most pleasing works is a bronze statuette of a genius pressing to itself a dolphin, on the fountain in the courtyard of the Palazzo Vecchio. Less successful is the bronze statue of a youthful David in the Museum of the Bargello (Fig. 269), executed in the year 1476, although the freedom of the attitude is well chosen. The marble relief

* VASARI'S statement that Donatello assisted the artist in a Last Supper, and made the four statues suit the allotted space by cutting off their shoulders and arms, can be nothing but a foolish invention.

which represents the death of the wife of Francesco Tornabuoni in childbed (Uffizi), is, it is true, devoid of all ideal conception, but in a thrilling manner it depicts the grief of the relatives and the touching expression of the dying woman. The master's power appears most conspicuous whenever he is delineating individual life. This is the case in the colossal bronze equestrian statue of the Venetian General Colleoni, which he executed in 1409, but which was not placed until after his death in front of S. Giovanni e Paolo in Venice (Fig. 270). The same harshness of characterization appears here as in

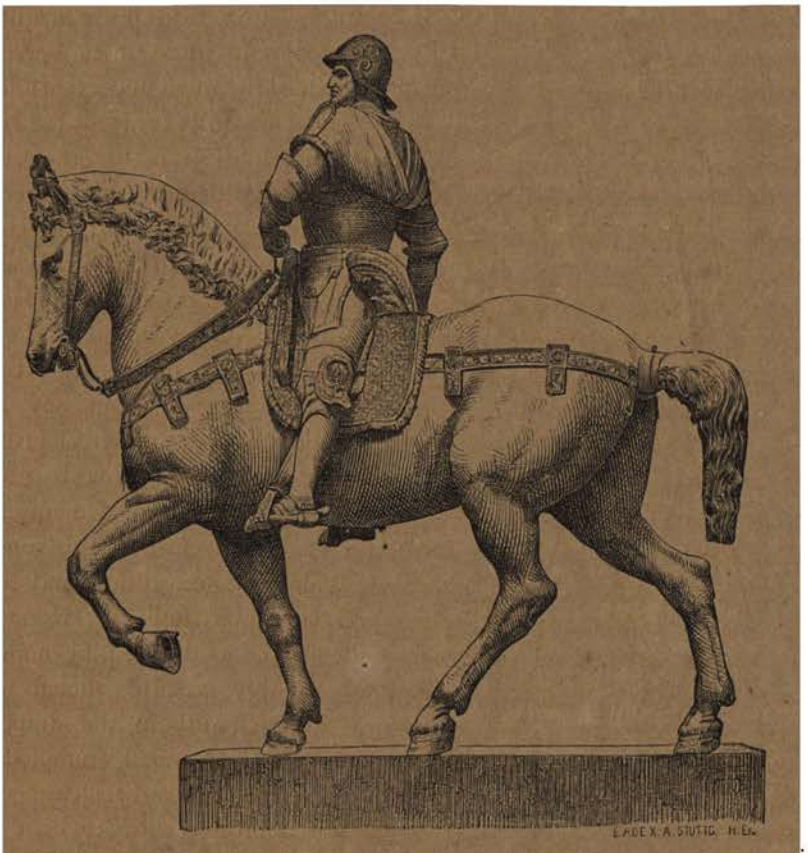

Fig. 270. Monument of Colleoni. Venice.

Donatello's similar work. But Verrocchio surpasses him in the irresistible power of the attitude, and in the almost brutal yet grand defiance of the iron warrior. Here also there is no touch of ideal glorification, but it is wholly and entirely a portrait. When Andrea had completed the model of the horse, and was on the point of casting it, he heard that through high influence the figure of the General was to be consigned to the Paduan Vellano. He immediately broke up the head and feet of his model and returned to Florence.

It was not until full satisfaction was awarded him that he resumed the work, though he never entirely finished the cast.

For the Cathedral of Pistoja he was engaged in the monument of Cardinal Forteguerra (died 1473), in union with the sculptor Lorenzetti, to whom the excellent statue of the deceased is ascribed, while Andrea only executed the grand relief figure of Christ surrounded by angels. The expression is noble, though the effect is disturbed by the small folds of the drapery. More simple in style is the Madonna borne by two angels in the lunette above the monument of Lionardo Bruni in S. Croce, a youthful work by the master. The large marble bronze group in a niche of Or S. Micchele belongs, on the other hand, to his maturest period; it represents St. Thomas investigating the marks of our Lord's wounds. His style here rises into harsh beauty and overwhelming power of expression. The unbelieving doubt of the Disciple is effectively contrasted with the calm certainty of Christ. The drapery alone leaves much here also to be desired as regards distinctness of arrangement.

Montelupo. Baccio da Montelupo shows himself an able follower of Verrocchio in the statue of St. John the Evangelist in Or S. Micchele, which combines a powerful plastic style with dignity of expression, and is moderate also in the treatment of the drapery. Antonio Pollajuolo (1433—1498) appears allied with Verrocchio, though his works are of less importance. Originally a goldsmith, he worked with Verrocchio and other masters at the silver altar of the Baptistery, and was also employed as a sculptor and painter. He possessed great skill in the casting of bronze and in the fine execution of his figures; he also aimed at that exact and realistic delineation of form which had become so prevalent through Donatello, but he inclined more than the other sculptors to an exaggerated mannerism. That he belonged to the young artists employed by Ghiberti in the execution of his last gate for the Baptistery can scarcely be supposed, owing to his extreme youth at the time; and probably the much-praised quail amongst the fruit of the frame-work, which has been ascribed to him, owes its origin to some other artist. At any rate, Ghiberti's style had less influence upon him than upon any of his contemporaries. In the Museum of the Bargello, there is a bronze relief by him of the crucified Saviour with the Marys and the Apostles, an excellent work, though somewhat hard and sharp, exhibiting great power of feeling, the expression of which bears an affinity both with Donatello and Mantegna (Fig. 271). Summoned to Rome by Innocent VIII., he executed the splendid monument of his predecessor, Sixtus IV. (died 1484), which is now in the sacramental chapel of St. Peter's. The recumbent bronze statue of the Pope is thoroughly characteristic; there is a mannerism exhibited in the conception of the allegorical figures of the Virtues, and the treatment of the drapery is

Antonio Pollajuolo.

somewhat paltry, but as a whole the work is of great importance and brilliant decorative splendour. The monument bears the date 1493. At about the same time, in the same place, the monument of Innocent VIII. was executed for a pillar in the left side aisle. It contains below the recumbent statue of the Pope, and above, the seated statue; in the niches are the four cardinal Virtues, and in the arched compartment above, Faith, Hope, and Charity.

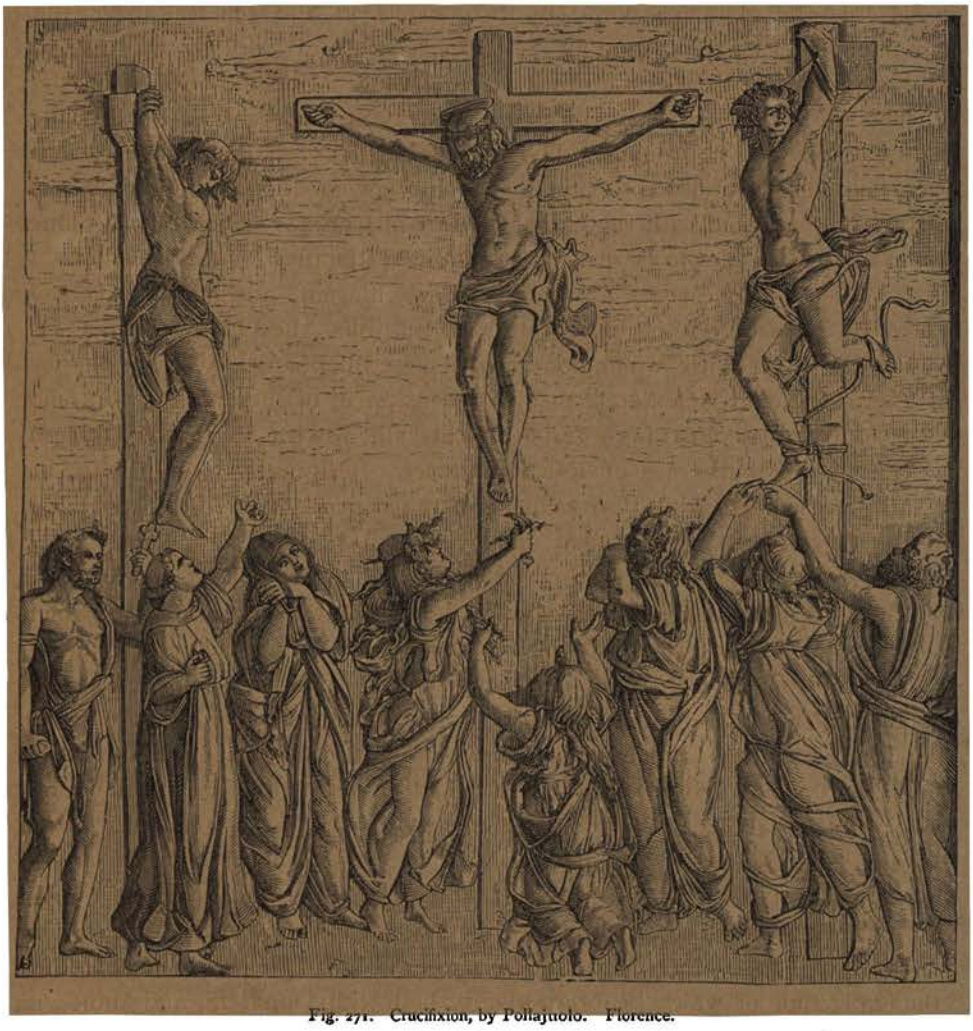

Fig. 271. Crucifixion, by Pollajuolo. Florence.

Piero Pollajuolo.

From Antonio's younger brother, Piero Pollajuolo, we possess a representation in relief on the font in S. Giovanni at Siena of Herod's banquet; it is likewise harsh in style, but full of dramatic life.

Marble Work.

Corresponding with these masters who principally worked in bronze, we find another series of Florentine masters who excelled in marble. In harmony with the requirements of this softer material, they are throughout less hard and realistic than the others, and approach nearer to Robbia in conception and feeling. Thus, for instance,

Rossellino.

Antonio Rossellino (1427 — 1490 C.), who is distinguished in several monuments for his tasteful composition and technical perfection. Through him and several artists of similar tendency, the new form of monument was at this time introduced into Florence and the rest of Italy. The sarcophagus, richly decorated, rose above a substructure, on which genii appeared with garlands of fruit and similar ideas of an antique character. A niche on pilasters with elegant arabesques enclosed the monument. The background of this niche was filled with figures of the Virtues; the arched compartment above usually contained a medallion borne by angels and filled with the half-length figure of the Madonna. One of the most splendid works of this kind is the monument of the Cardinal of Portugal in S. Miniato, executed about 1459 by Antonio (Fig. 272). On the rich sarcophagus lies the nobly-conceived statue of the deceased; above are two kneeling angels, and in the arched compartment in a medallion borne by hovering angels, there is a tenderly maternal Madonna with the Child. He executed another monument for Lyons, and a third for Princess Mary of Aragon (1470) which stands in the Piccolomini chapel in the church Monte Oliveto in Naples. Here, also, the decorative parts and the figures are pleasing, especially the maidenly and delicate princess lying on the sarcophagus, the two hovering angels at her side, and the gracious Madonna in the arched compartment above. Only the genii on the sarcophagus are somewhat constrained. On the altar in the same church there is a relief of the Birth of Christ, which is masterly, lifelike, rich in fine characteristic touches, and distinct in arrangement. A dancing angel choir are hovering in the clouds above, they are thoroughly Florentine in their naïveté, and the drapery betrays somewhat of mannerism. Erroneously, it seems to me, this work is ascribed to Donatello. There is a marble relief in the Uffizi, which was probably executed for a similar monument. Between St. Joseph and the Angel, who is announcing the Birth of Christ, the Virgin is seen in adoration before the Child. The expression of the Virgin is full of feeling; the infant Christ is naïve, but somewhat fretful. A second relief in the same place, the unknown master of which was probably no other than Antonio, exhibits the Virgin with the Infant Christ and the little St. John. The Child is caressingly touching the chin of the mother. This charming composition, is like a Lorenzo di Credi, in marble. No less admirable is a small marble statue of the youthful St. John in the same place. Lastly,

Fig. 272. Monument of the Cardinal of Portugal. Florence. (After Teirich.)

Rossellino worked with Mino da Fiesole at the pulpit of the Cathedral at Prato.

Desiderio da Settignano.

A similar tendency is exhibited by Desiderio da Settignano, whose decorative works are as fine as his purely plastic works are noble. His principal work, the monument of Carlo Marzuppini in S. Croce, besides possessing splendid ornament, is distinguished for the noble statue of the deceased, the charming genii holding the coats of arms, and the lovely Madonna in the medallion above (Fig. 273).

Mino da Fiesole.

His pupil, Mino da Fiesole (1400—1486), rather remarkable for the charm of his decorations, and for the extraordinary fertility with which he promoted the dissemination of the new style, appears less independent in his figures, though occasionally he attains to purer beauty. Moreover, among the mass of works which this master produced at the head of a large atelier, we cannot impute to him every subordinate figure executed by the hand of a workman. His most beautiful works in Florence are in the Church of the Badia, especially the monument of Bernardo Giugni (1466). Behind the ably-treated, but somewhat flat figure of the deceased, we see the relief figure of Justice with the sword and balance, in light delicate drapery, wavering between the style of Donatello and Desiderio. Thoroughly life-like are the two hovering angels. Far richer is the monument of Hugo of Andeburg (1481), in the same place containing the dignified statue of the deceased; behind him hovers a finely-formed figure of Charity with a child on her arm and another gazing up at it. The angels with the written tablet on the sarcophagus are inferior, and evidently from the hand of a pupil, while the two children holding coats of arms remind us of Donatello. Lastly, on the right of the entrance there is a marble relief of a Madonna and Child executed by Mino, and between them are the Saints Laurentius and Leonhard, figures displaying a fine feeling of nature. The Capella del Miracolo in S. Ambrogio contains a richly-executed altar by his hand. For the Cathedral at Fiesole he executed, in 1466, the splendid monument of Bishop Salutati, and at about the same time in the same place a marble altar with the Madonna and two saints, on the steps at whose feet the Infant Christ is sitting with the orb, while His playfellow, St. John, is worshipping Him. In the Cathedral at Prato Mino he was engaged till 1473 with Antonio Rossellino on the marble pulpit, a work displaying much graceful decorative ornament, though the figures are feeble. The reliefs especially are of strikingly little value. The Ascension of the Virgin and the Martyrdom of St. Stephen are by Antonio; the rest are by Mino's hand. An important part of his works are to be found in Rome, where he especially introduced the style of Florentine Renaissance. The monument of Pope Paul II. (died 1471), the remains of which are now in the crypt of

Works in Rome.

Fig. 273. Monument of Marzuppini. Florence. (After Teirich.)

St. Peter's, contains a Last Judgment rich in figures, a subject more familiar to northern art than to the Italian art of this epoch ; also excellent figures of the Virtues. In S. Maria s. Minerva, at the beginning of the left side aisle, there is the splendid monument of Francesco Tornabuoni ; and in the cloisters of S. Agostino there is the monument of Bishop Jacopo Piccolomini (died 1479), likewise containing a representation of the Last Judgment.

Ferrucci.

Another master from Fiesole, Andrea Ferrucci, who lived till the year 1526, represents the spirit of the fifteenth century in the most charming manner, and remains faithful to it until far into the following epoch. In purity of feeling he exhibits great affinity with the Umbrian school, and in his nobleness and sense of the beautiful he belongs to the best artists of the century. He worked at first in Fiesole, and subsequently in Imola and Naples. His principal work, however, is the marble baptismal niche in the Cathedral at Pistoja, one of the cleverest works of the time. In four reliefs on both sides the History of St. John the Baptist is delineated ; the scene of his birth exhibits unusual depth of feeling, also his preaching, the banquet of Herod, and the animated scene of his beheading. The figures are well executed, only somewhat tall. In the arched compartment above the Baptism of Christ is represented almost life-size in very strong relief, well grouped and excellently adapted to the space ; the figures are noble, yet here and there rather stiff, and the whole scene exhibits somewhat of Perugino's purest feeling. Splendidly conceived is the figure of Christ, who with bent head is humbly crossing His arms on His breast ; and the beautiful adoring angels, some kneeling and others standing, with rich drapery, have somewhat of the pleasing style of Lorenzo di Credi. Occupied from 1508 in the works for the Cathedral of Florence, he was appointed in 1512 superintendent of the plastic adornment of the building, and received the commission to execute a marble statue of the Apostle St. Andrew more than life-size, a work still standing in the left transept. In 1521 he also executed for the cathedral the marble bust of Marsilius Ficinus ; and lastly, the noble figure of the Crucified Saviour for S. Felicità.

Benedetto da Majano.

Allied with Ferrucci in nobleness and in his sense of the beautiful, and superior to him in richness of invention, is Benedetto da Majano, also known as an able architect (1442—1498). Early a master in artistic wood-carving, he executed the splendid decorative panelling for the sacristy of S. Croce. With no less talent he devoted himself to marble sculpture. His principal work in this branch of art—namely, the pulpit in the same church—holds the first rank among the most beautiful productions of the century. An unusually fine artistic feeling is evidenced in the design, in the arrangement of the whole work, and in the decoration. The five statuettes between the consoles of the substructure are full of graceful

life. In five reliefs on the breastwork, scenes from the life of St. Francis are represented. In these the moderate employment of picturesque perspective, with the slight indications of architectural and landscape background, is charming. The figures are not so crowded as in most contemporary works, the attitudes are speaking, the drapery is distinctly arranged—in fact, in no artist of the period does the mental affinity with Ghiberti appear so purely manifested (Fig. 274). The central scene alone, in which the crucified figure appears with two strangely cowering monks, is feeble from the nature of the

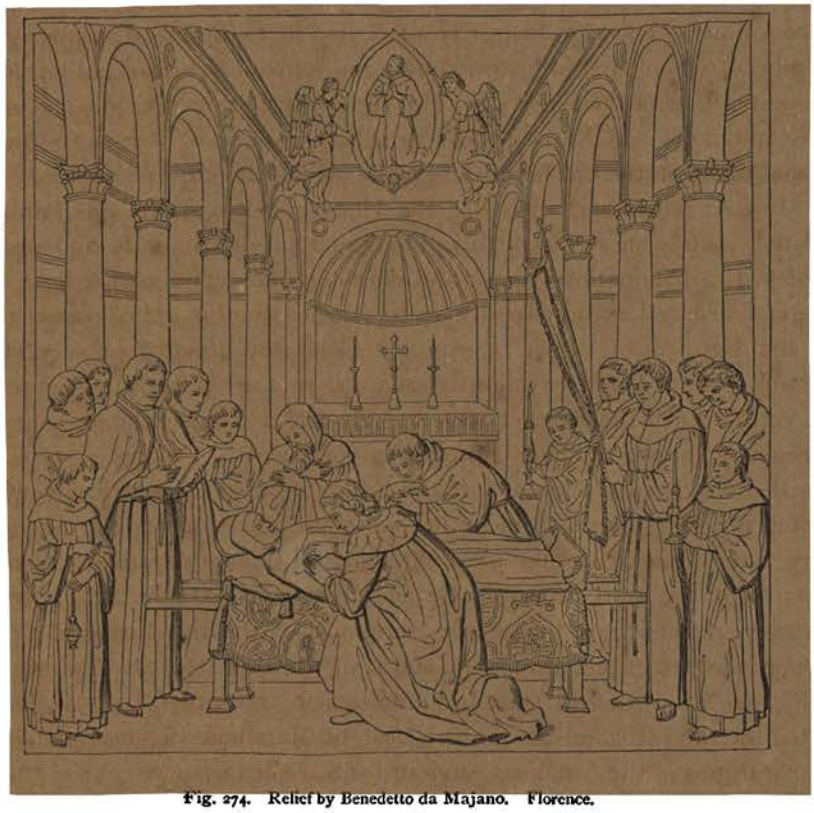

Fig. 274. Relief by Benedetto da Majano. Florence.

subject. In S. Maria Novella he executed for the Capella Strozzi a beautiful marble tomb, with a gracious Madonna supported by angels. His ability in the exact delineation of portraits is shown in the relief-portrait of Giotto, and in the bust of the musician Squarcialupi in the cathedral. In the Uffizi also there is a bust of Pietro Mellini, executed in the year 1474, a true Balthasar Denner, exhibiting infinite and careful detail. As a rule his statues are deficient in freedom of bearing ; but, notwithstanding, his St. John the Baptist in the Uffizi is full of grace, as is also the S. Sebastian in the

Misericordia near the cathedral, and the gracious figure of the Madonna in the same place.

Benedetto da Rovezzano.

Less important, but exhibiting a similar bias and full of beautiful remnants of Ghiberti's style, appears Benedetto da Rovezzano. The Uffizi possesses five marble reliefs executed by him for the monastery of the Salvi, containing scenes from the life of St. John Gualbert, all distinct compositions, finely executed, and displaying some extremely life-like touches. The large statue of the Evangelist St. John in the choir of the cathedral is of inferior value.

If we cast a glance further into Tuscany we find in Lucca only one master of importance, but he belongs to the most excellent artists of the whole century. Matteo Civitali (1435—1501), of whose artistic development we know nothing, appears as one of the most charming and purest representatives of plastic art during this epoch. At the same time he occasionally attains to a free grandeur in his figures approaching to that of the best paintings of Domenico Ghirlandajo. Among his earliest works is the monument of Pietro da Noceto in the Cathedral of Lucca, executed in the year 1472, similar in character to the most beautiful works of Mino. The figure of the deceased is dignified and expressive, and the Madonna in the arched compartment is full of deep feeling. In the same place is the monument of Domenico Bertini, executed in 1479, containing a life-like portrait bust of the deceased. On the tabernacle of the sacramental chapel, which was completed at about the same period, there are two splendid adoring angels. From 1482 to 1484 he was engaged on the small temple in the left side aisle, where the figure of St. Sebastian (Fig. 275) exhibits the most touching expression akin to Perugino's style. This work was followed immediately afterwards, in 1484, by the magnificent altar of S. Regulus on the right side of the choir. The angels holding the candelabrum and the Madonna, as well as the three statues of St. Regulus, St. Stephen, and St. John the Baptist, exhibit a grandeur and freedom of style such as is possessed by

Matteo Civitali.

Fig. 275.
S. Sebastian, by Civitali.
Lucca.

few works in the fifteenth century. The reliefs of the Stoning of Stephen and the Banquet of Herod are too feeble and insignificant for this great master.*

The relief figure of Faith in the Uffizi is most lovely, though probably a work of his earlier period. His later works, on the other hand (since 1492), he executed for the Cathedral of Genoa. There are six marble statues in the chapel of St. John; Adam and Eve, Isaiah,† Habakuk, Zacharias, and Elizabeth, all figures of grand characterization and deep expression; only in Zacharias and Habakuk the master allowed himself to be too much influenced by the narrow realism of his time.

Sienese Artists.

From the time of Quercia no remarkable place in sculpture was occupied by Siena, and, for the most part, she received Florentine influence. In the Casino de' Nobili there are the statues of St. Ansanus and St. Felicianus, by Urban da Cortona, a pupil of Quercia's, exhibiting noble bearing and much youthful grace; St. Peter and St. Paul, on the contrary, executed by Lorenzo Vecchietta (1458—1460), a Sienese goldsmith, painter, and sculptor, are extremely weak and devoid of style. The same artist cast the bronze statue of a Risen Christ in 1466, for the Church of the Hospital; an incredibly exact conception, betraying the influence of Donatello without his spirit. The recumbent statue of Marianus Soccinus in the Uffizi, in which naturalistic coarseness is combined with much truth and life, bears the date 1467. At the end of the epoch Sienese sculpture produced one of the noblest creations of the period, the high altar of the Church of Fontegiusta, executed in the year 1517. The decorative taste and distinctness of design corresponds with the value of its plastic ornament. Above all, the Dead Christ, mourned over by three angels, which fills the arched compartment, is both in composition and expression one of the most beautiful productions of this epoch, rich as it is in noble creations.

II. Artists in other parts of Italy.

School of Venice.

Among the other schools of Italy none equals the Florentine in independence and importance so much as that of Venice. The excellent master Bartolommeo Buono (page 145) marks the transition to the new period, and obeying in all probability his own inner impulses, opened the way to the art of the Renaissance. When subsequently the Paduan

* Cf. the illustration in Cicognara, II. tav. 19.

† Cicognara gives Isaiah on the same plate under the erroneous name of Abraham.

school of painting under Squarcione, and still more through Mantegna, began to exercise its influence upon the adjacent city of Venice, and to affect its paintings, sculpture did not remain intact, but accepted all the more thoroughly the requirements of the new style, as from Donatello's works in Padua and the arrival of various Florentine artists in Venice, it came into connection with the leading Tuscan art. The principal tasks here also related to the decoration of monuments, which speedily acquired a character of great splendour, and predominantly a secular expression corresponding with the taste of the Venetian aristocracy.

Antonio Rizzo.

Among the earliest of these masters, about the middle of the century, is Antonio Rizzo, probably originally descended from a stonemason's family at Venice.* We meet with him first engaged with Pietro Rizzo, who was probably his father, on the monument of the Doge Francesco Foscari (1457), in the choir of S. M. de' Frari. Here in a wonderful manner the Gothic conception is combined with the ideas of the new period, the representative of which we may probably consider the younger artist. The Renaissance style appears in its full distinctness in his monument of the Doge Niccolò Tron (1473—1476), in the same church. While in the former the deceased is represented lying calmly in the earlier manner, he appears in the latter standing erect in the principal niche of the monument, which is richly constructed with four stories, and not till the third story do we find the sarcophagus with the recumbent figure of the Doge surrounded by statues of the Virtues. The plastic work is here enormous; besides several medallions and other reliefs there are nineteen statues larger than life. The style of the figures is somewhat angular and hard, but in the portrait statues it rises to vigorous truthfulness to life. At about the same period (perhaps as early as 1471) Antonio executed for the Doge's palace, opposite the gigantic flight of steps, the marble statues of Adam and Eve, the latter unpleasingly constrained, but the former full of expression and nature.

Lombardi.

Next follows that series of artist names which has been compressed under the collective designation of the Lombardi, but whether this is merely the indication of the country to which they belong, or a real family connexion, remains uncertain. At the head stands Pietro Lombardo, who, like the other artists, was active also as an architect and a sculptor. In his Madonnas and other figures of the saints, he frequently approaches to the true-hearted conception of Giovanni Bellini; in the treatment of the drapery, on the contrary, like the greater number of Venetian artists, he follows the over-elegant and even restless style which Donatello had introduced.

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* Cf. MOTHES: *Gesch. der Bauk*, &c., I. 288, *et seq.*

Pietro Lombardo.

The first work which, though still uncertainly, bears the stamp of this atelier, is the monument of Pasquale Malipier (died 1462), in the left-side aisle of S. Giovanni e Paolo. The style is more distinctly expressed in the altars of St. James and St. Paul in the transept of St. Mark, erected between the years 1462 and 1471. Pietro's principal work, however, is the monument of the Doge Pietro Mocenigo in S. Giovanni e Paolo, executed subsequently to 1476. A lofty structure, richly adorned with statues, with the dignified figure of the deceased standing erect in the centre, it is an excellent type of the imposing Doge monuments of this period. The sarcophagus is supported by three stately warriors. In the side niches are six supporters of coats of arms, all excellent in design, though somewhat angular. The dignified figure of Christ between two adoring angels crowns the summit of the whole. On this splendid work the master was engaged with his two sons, Antonio and Tullio, till the year 1488.

Alessandro Leopardo.

Perhaps the noblest of the contemporary masters in Venice is Alessandro Leopardo, who is distinguished for the high feeling for the beautiful with which he introduces classic ideas. The most splendid of all the Doge monuments, that of Andrea Vendramin (died 1478), in the choir of S. Giovanni e Paolo, is distinguished from the works of the Lombardi by its grand and distinct design, and by the delicate gradation between reliefs and insulated sculpture. At the centre of the richly decorated socle, two angels are holding the inscription tablet, while on both sides charming nude genii upon fantastic sea-animals afford a poetic illustration of maritime supremacy. The sarcophagus, on which the Doge, guarded by eagles, is lying outstretched, rests on a substructure which is adorned with variously animated statues of the Virtues. The niches of the side compartments contain the figures of Adam and Eve, unequally executed by Tullio Lombardo. The plastic value of this monument lies principally in the statues of the Virtues. The expression of the heads corresponds in its characterization with the noble attitudes; the drapery exhibits beautiful antique ideas, and only in the somewhat cold sharpness of the folds do we perceive in it the tendency of the period. Leopardo also completed the cast of the equestrian statue of Colleoni, designed by Verrocchio. He proved himself an elegant decorator in the standard-bearers in the Square of St. Mark, begun in 1501, the figures of which again evidence antique studies. At about the same time he was working at the monument of Cardinal Zeno, in the chapel of the Cardinal in St. Mark; for although, in 1505, the superintendence of the work was entrusted to Pietro Lombardo, and Alessandro, who had hitherto been employed in it with Antonio Lombardo, was deprived of his share in it, yet the style of the plastic works evidences for the most part Leopardo's

hand. At any rate the easy and freely treated figures of the Virtues on the substructure belong to him, while the recumbent statue of the deceased is probably Antonio's work. To him also is attributed the sculpture on the magnificent bronze altar of the same chapel. On a substructure, containing a relief of the Risen Saviour, incredibly feeble and even childish in style, and probably proceeding from some subordinate hand, rise the two grand and characteristic statues of St. Peter and St. John the Baptist, and between them sits enthroned the famous Madonna della Scarpa, full of warm maternal feeling, as if Giovanni Bellini had designed her.

Tullio Lombardo.

Of the sons of Pietro Lombardo, Tullio appears to be the most important. Besides the works which he executed in union with his father and brother, he produced in 1484 the four kneeling angels on the font of S. Martino. Soon after he must have completed the altar relief in S. Giovanni Crisostomo, which, in an unusual mode of conception, represents the Crowning of the Virgin. Christ, standing in the midst of His disciples, is placing the crown on the head of His Mother, who is kneeling before Him. The composition is somewhat bare, but is full of pleasing warmth of feeling. In the treatment of the drapery Tullio adheres to the antique, after the example of Leopardo, only the heads and the hair are somewhat stiff and are finished with too much nicety. On the façade of the Scuola di S. Marco there are two reliefs from the life of the saint, executed by him; the figures are moderate, but the architectural background is perspectively designed. Lastly, two reliefs in the chapel of S. Antonius, in the church of that saint at Padua, belong to the later period of his life (1525). On one we see the saint opening the corpse of a miser and finding a stone in the place of the heart; on the others he is healing the broken leg of a youth. Good and life-like as the delineation is, in the treatment there prevails a coarse and angular style, which is only slightly to be perceived in embryo in his earlier works. On the other hand, in the ninth relief in which the saint proves the innocence of the mother by means of a child, his brother Antonio adheres simply and nobly to the antique style, and the composition also is very excellent.

Dentone.

Antonio Dentone, of whose works little is preserved, is an able representative of the exact realistic tendency. The monument of Vittore Capello (about 1467) now in S. Giovanni e Paolo at Venice, contains the life-like and carefully executed portrait figure of the deceased, who is kneeling before S. Helena, who is less successfuly executed. The relief representation of a descent from the Cross in the anteroom of the sacristy of S. Maria della Salute, which is ascribed to him, is full of expression. The monument also of Melchior Trevisan (1500) in the Frari, with its characteristic portrait statue, is said to be his work.

Camelio. From another contemporary master, Vittore Gambello, surnamed Camelio, who is mentioned between 1487 and 1510, the Academy possesses two highly life-like and boldly worked bronze reliefs with battle scenes. They belong to a monument to General Briamonte, formerly in the monastery court of La Carità. The same artist appears more constrained in subjects, such as the marble statues of the Apostles in the choir of S. Stefano.

Ancona. In the March of Ancona we find in this epoch some native art of importance; or rather the influences of the various schools meet and combine.* In Ancona itself we meet with one of those masters who prepared the way for the transition from the Gothic to the Renaissance, namely, Giorgio da Sebenico, therefore a Dalmatian artist, who exhibits the characteristics of Venetian decoration and sculpture in the splendid portal of S. Francesco of the year 1455, and in the façade of Mercanzia completed in 1459. While these buildings stand at about the same stage of art as the essentially Gothic Porta della Carta at Venice, a stronger touch of Renaissance is apparent in the portal of S. Agostino. The treatment of the portal walls, with their small columns and other graceful members, is still mediæval. The pilasters also, with their niches and statues, are Gothic in style; but they rest on Corinthian columns with fluted shafts, and the outermost framework of the whole is formed by slender pilasters with graceful Renaissance decoration. All the rest is mediæval in design, but the large arched niche over the portal, filled with a relief, and apparently enclosed by a curtain, exhibits the influence of the splendid composition of S. Francesco, though still more strongly pervaded with elements of early Renaissance. Vasari, in the Life of Duccio, is inclined to ascribe this portal to a master, otherwise little known, of the name of Moccio, who was employed in 1340 in the enlargement of the Cathedral of Siena. It is, however, certain† that Master Giorgio da Sebenico began this portal, though he left it unfinished at his death. It agrees, moreover, with the other works of Giorgio. The Gothic design and decoration of the portal evidently proceeded from him. After his death, without doubt, the work was finished by a master who had become acquainted with the new style, and who added ornament of a similar character. The same hand probably executed also the sculptures of the portal, which, in their vigorous life, seem attributable to a Florentine artist. In the pilaster niches there are four saints, which in position, drapery, and expression, betray an able artist hand;

Giorgio da Sebenico.

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* Cf. my paper in the *Zeitschr. f. b. Kunst*, vol. v. No. 12. The historical statements are from Ricci: *Memorie Storiche delle Arti della Marca di Ancona.*

† Ricci, i. p. 103.

in the arched compartment above the tympanum there is a graceful representation of the Annunciation, which recalls to mind the charming figures of Robbia. In the upper arched compartment there appears the figure of St. Augustine, sitting in almost passionate excitement, with his book upraised, as if imploringly; while two bold advancing angels (one of them is seen from behind, and in masterly foreshortening) are separating the folds of the curtain. It is a work which evidences a most skilful sculptor, and one who commands all the resources of his art. We find the same master again in the portal of the Madonna della Misericordia. All traces of the Gothic style are here effaced, and the work appears in the elegant forms of a rich early Renaissance. Heavy garlands of fruit, excellently executed in marble, hang down on both sides from the cornice of the door, as in the Marzuppini monument. Below stand two putti (boys) with elegant basins for holy water on their heads. In the tympanum the Madonna appears, spreading out her protecting mantle over various kneeling figures.

Rimini. S. Francesco.

We must next mention the rich plastic ornament of S. Francesco at Rimini (about 1450), one of the earliest large works of Florentine sculpture, which here appears life-like and characteristic, though not without a certain awkwardness in parts. Sigismondo Malatesta, as is well known, commissioned Leo Battista Alberti to erect the church as a memorial to his own glory and to that of his beloved one, Isotta. No less grand than the architectural splendour is the display of plastic works, first and foremost of which are those on the pilasters of the chapels. In the two eastern chapels the sculptures consist of bas-reliefs, containing separate figures of the Virtues, the Sciences, and the signs of the Zodiac; and, therefore, wholly belonging to the mediæval range of ideas. These are treated carefully and laboriously, though they are strikingly insipid in the forms, and without any power of characterization, somewhat like the works of the more awkward Florentine painters of the same period. The central chapels have likewise bas-reliefs on their pilasters, but on blue ground. These depict children singing, making music, and pursuing all kinds of play, thoroughly naïve and graceful, although not equal in life-like truth to the famous groups of Donatello, nor in beauty to those of Luca della Robbia.* Vasari informs us, in his life of Luca della Robbia, that the latter was summoned with several sculptors to Rimini in order to execute marble works there for Sigismondo Malatesta. Vasari errs, however, when he makes the artist at that time to have been scarcely fifteen years old. Luca was born in 1400, Malatesta began his building in 1447, and carried it on with great rapidity; the façade also bears the date 1450, and a similar date stands on

* Illustrated in PERKINS' *Tuscan Sculptors.*

the sarcophagus of Isotta. But Luca's share in this building seems to me doubtful. The works are too inferior for him, and at the most could only be ascribed to his earliest attempts. Considering this, we see how Vasari arrived at his supposition. The playing children reminded him of Luca's famous organ balustrade in Florence Cathedral. But he also saw that the works at Rimini did not stand on a level with the Florentine. He, therefore, assumed them to be youthful works of Luca, without remarking the anachronism that arose.

The pilasters of the west chapels contain female figures, and those in Sigismondo's chapel, the first on the north side, are entirely old women, executed with strong characterization and in extreme haut-relief. These works are somewhat in Donatello's style. The basis of the pilasters are formed by elephants of black marble. In both these concluding chapels of the north and south sides one wall is decorated with marble bas-reliefs; below there are two angels raising a large curtain, which is supported above by a beautiful angel. These fine figures are among the most excellent parts of the whole plastic decoration, and approach to Donatello's most graceful works. According to this, Vasari, in the life of Antonio Filarete and Simone, attributes to the latter, whom he designates as a brother of Donatello, the works at Rimini in the chapel of S. Sigismondo. He expressly adds that there are several elephants there worked in marble, as Malatesta's arms. He assigns Sigismondo's monument to an otherwise less-known sculptor, Bernardo Ciuffagni. We find, however, two monuments of Sigismondo's in the church; one, to the right of the entrance on the west wall, contains the year of his death, 1468, and consists only of a sarcophagus in a niche in the wall, adorned with arabesques. The pilasters of the niche, as well as the archivolts and frieze, equal the most elegant Florentine works. The other sarcophagus, in the first chapel to the left, bears no date, but is adorned with two picturesquely-treated reliefs executed in the antique style, and representing scenes from Malatesta's life. In one of the reliefs he appears as a victor on a quadriga.

Bernardo Ciuffagni.

The influence of a Lombard master is also traceable in Cesena. In the cathedral there is a niche above the third altar of the right side aisle which is adorned with excellent marble sculpture. Elevated in the centre appears the Risen Christ, only partly concealed by the shroud, the upper parts being bare. He extends His open left hand, and shows the marks of the wounds, while with His right hand He is holding the cup to the wound in His side. His eyes are half-closed, the beard is parted, the expression is somewhat vacant, and rather in the style in which Cima or Giovanni Bellini occasionally conceive the head of Christ. At the left is St. John the Baptist, in a short coat and

Cesena.

mantle, which leaves the breast, arms, and legs bare; he is pointing with his right hand to Christ, and holds the cross in his left. The position and character of the head recall to mind the heads of the Bellini school. On the right stands St. John the Evangelist, carefully holding the book in both his beautifully-designed hands; the attitude is slightly animated, one foot is advancing, and the head is charmingly graceful; it is one of the most attractive productions of the fifteenth century, and especially of its later period.

Behind St. John the Baptist there kneels an elderly man with an expression of mild piety, according to the inscription designated as Carolus Verardus primus Archidiaconus; behind St. John the Evangelist is a youth with long curling hair, named in the inscription Camillus Verardus, eques Pontificius. The hands of the kneeling figure are designed with admirable life. The style of the entire work is, it is true, affected by the naturalism which marked the entire fifteenth century, but it is softened by a decided sense of the beautiful. The drapery, with its delicate folds, is treated as a thin material which clings to the body almost transparently, as though it had been put on wet. This is a style first borrowed by Mantegna from certain antique works, and which subsequently prevailed for a time in all the productions both in sculpture and painting throughout Upper Italy. We find in the drapery here those hollows which mark the style of the Lombardi. Altogether all the figures exhibit in their attitude and action, and in their type of countenance and expression, the general character common to the Lombardi school, but the execution is unusually tender and perfect in the smallest detail; the hands are full of life, the hair displays masterly freedom, and St. John the Evangelist especially is among the most beautiful inspirations of the period. Above the figures of the two St. Johns, half-length figures of angels are introduced in medallions, and above the two kneeling personages two angels are hovering; the one to the right strangely distorted, but both with charming heads, gracefully fluttering garments, though somewhat broken into petty folds, and fervent gestures of devotion. The physical form in the hovering figures is deficient in its development. Looking upon the work as a whole, it lacks the strength, character, and energy of Florentine art; but in its stead appears the grace, feeling, and loveliness of the Lombardi style. There can be no doubt that a master of the Lombardi family executed the work.

School of Padua. Vellano.

In Padua, sculpture was affected by the direct influence of Donatello. His pupil, Vellano, seems only to be known as a proof of the error this tendency must necessarily entail when pursued by inferior talent. In epochs, when a common style is firmly established, lesser talents find a support in the prevailing type. But these dependent minds are

lost in periods of endeavour, when each strives alone after a new aim, often more vaguely foreboded than distinctly recognized. Vellano's bronze reliefs in the choir screen of S. Antonio (1488), depicting stories from the Old Testament, are utterly confused and devoid of style, so that in vast landscape compositions the feeble figures are lost as unmeaning accessories. Far more important is Andrea Briosco (from 1480 to 1532), surnamed *Riccio.* Riccio, from his curly hair, who added in 1507 the two scenes of David's contest with Goliath, and his dance before the Ark of the Covenant. They exhibit lively narrative and pure plastic treatment, and the realistic style is softened by a feeling of the beautiful. His famous work is the bronze Easter lamp in the same place, eleven feet in height (completed in 1515). Overloaded with lavish detail, so that the form is lost in the mass, he appears far too grotesque and extravagant in fantastic designs. On the other hand the biblical reliefs at the foot contain certainly some masterly and clever compositions, though too picturesque in style. The technical work of the whole splendid production evidences the utmost perfection. For S. Fermo at Verona, Andrea executed the bronze monument of two Paduan physicians of the Della Torre family. Besides Sphinxes, Mourning Genii, and Cupids, the life and death of Marcantonio della Torre were represented in eight bronze reliefs, which are now in the Louvre in Paris. In these the antique mode of conception, characteristic of the learned Padua, completely superseded the conventional Christian style. The celebrated physician is delivering his lectures in the presence of Apollo and Hygeia, before a statue of Minerva. We see him next at the sick-bed, which is surrounded by Apollo and the Parcæ. His relatives are bringing sacrifices to the gods for his recovery. He dies, however, and appears in renewed youth at the gates of the lower world, where Charon is waiting for him, while Gorgons, Harpies, Centaurs, and Chimæras threaten him, and two Genii—intercede for him. Lastly, we find him in Elysium, in paradisiacal nudity, crowned and dancing with nymphs in bliss, while the Graces wait for him. The work is at any rate interesting as one of the earliest specimens of a mode of conception which now appears to us like a travesty, but which had a beneficial effect in contrast to coarse Florentine realism. Lastly, four bronze reliefs in the Academy at Venice seem to belong to the master's earlier period (1513); in an over-loaded but lively manner they narrate the history of the finding of the Cross. Higher than these works, and purer in the style of the figures, as well as in the arrangement, is the relief of the Ascension of the Virgin in the same place, said to proceed from a pupil of the master. To the same hand we may (with Burckhardt) ascribe the bronze gate of a sacramental shrine, brought from the Church of the Servi. It is without reason ascribed to Donatello, but it surpasses him in grace and simplicity.

Eremitani at Padua.

If we return to Padua we find in the Eremitani there an altar in burnt clay, executed by Giovanni of Pisa, a talented pupil of Donatello, for the chapel of St. Christopher and St. James, which Mantegna adorned with paintings. The Madonna is enthroned between six saints, all haut-reliefs in terra-cotta, strikingly life-like in attitude, the head of the Madonna and Child loving in expression, though the drapery is broken up into too many small fluttering folds. In a graceful relief, on the predella, there is a naïve representation of the Adoration of the Shepherds. Above is a frieze of merry bounding and dancing genii, and crowning them there is a shallow-arched compartment which contains the half-length figure of God the Father dispensing blessing; on the edge of the arch are some joking Putti.

Other Works in Upper Italy.

In the other cities of Upper Italy the style of the Lombardi appears in a great number of monuments; yet it is impossible without thorough local historical investigation, to place them in any certain connection. Some of the more important works we will now briefly mention. Thus, on a side altar, to the right of S. Fermo

Verona.

at Verona, there is as an antependium, a large relief of the Dead Christ on the lap of His Mother, mourned over by pious women; it is severe, noble, and touching, with deep expression of feeling, like a Mantegna. Joseph of Arimathea and Nicodemus are standing by the side, one with hammer and nails; free figures in simply arranged drapery. Also the family monument of Brenzoni, in the same church, which is ascribed to a

Giovanni Russi.

Florentine, named Giovanni Russi, exhibits a similar milder style in its great relief group of the Resurrection of Christ. The choir of S. Anastasia contains the monument of General Sarego (1432), with an able equestrian statue of the deceased and two attendants in almost Roman armour, who are drawing back the curtain. The first and fourth altar in the northern side-aisle of the same church contain able plastic works of a somewhat later period.

Milanese School.

Sculpture occupies a peculiar position in the Milanese territory.* The triumph of the new style was here brought about by Michelozzo's buildings (he was engaged there after 1456), and was still more decidedly established by Borgognone's façade to the Certosa at Pavia (after 1473). The plastic decoration in Michelozzo's Capella Portinari in S. Eustorgio, is limited to a frieze of angels' heads. Very rich, on the other hand, is the ornament of the portal of the Palace of Pigallo Portinari, now in the Museo Archeologico of the Brera, which, with great probability, may be assigned to Michelozzo. The two medallion heads of the master of the house and his lady are forcible and life-like; the hovering

* Cf. my paper in the *Zeitschr. f. b. K'unst. Jahrg.* vi., on which the following remarks are based.

angels holding the coat of arms, on the other hand, are awkward and clumsy, the four side figures are somewhat constrained in their attitudes, but the female figures are graceful, and the heads especially—excellent (Fig. 276). The rich application of plastic ornament only begins with Bramante's buildings and the Certosa, and with it sculpture commences a higher life.

Style of this School.

In order to understand the development of the style of this school of sculpture, we must distinctly analyze what were the artistic influences which affected it. In the first place we may assume that Donatello's extensive works in Padua (until 1456) materially affected the entire art of Upper Italy. Among painters, the young Mantegna was evidently sensible of this influence, and the harsh, plastic character, and sharply-cut drapery may be traced to this source. Mantegna at the same time, from his study of antique statues, derived a predilection for that treatment of the drapery in which the fine material seems to cling to the body as if it were wet, in order to mark the structure and form of the human figure. This tendency soon developed in the hands of the sculptors of Upper Italy to such an extreme, that the drapery seems to cling to the figure in large hollowed places, in order to increase the effect of the sharp folds. It is, perhaps, the ugliest style of drapery possible, and completely opposed to sculpture, but it is characteristic of the greater number of the sculptors of Upper Italy in the latter part of the fifteenth century.

Fig. 276.

From the Portal of the Portinari Palace. Milan.

Side by side with it, however, we perceive another style, the origin of which is to be traced to the influence of the soft curved forms of the Gothic style. As soon as this conventionally decayed style had returned to a fresher study of nature, as we could frequently point out to be the case, there resulted from it a graceful and noble mode of conception, for the most part somewhat feeble, it is true, and even powerless, but very pleasing in the representation of Loveliness and Youth (cf. Fig. 277). While the works of the former tendency find their parallels in painters such as Mantegna, Bartolommeo Montagna, and Carlo Crivelli; the masters of the latter style stand side by side with painters such as the graceful and gentle Borgognone and Bramantino. The passionate element recedes in this school and only appears in Modena in the works of Mazzoni, in a style which finds its models in masters such as Mantegna, and even Giovanni Bellini (cf. the Pietà of the latter in the Brera). Quite at the close of the

century, the influence of Lionardo is added, whose Milanese works were of lasting importance in the development of art in that city, although in spite of this an extensive school adhered to the hard and exaggerated realistic style until the sixteenth century. Lionardo's influence upon plastic art is principally felt in the peculiar expression of his sweetly smiling heads. From the year 1520, that revolution in sculpture advanced in Upper Italy, which affected all the art of the period, and consisted chiefly in a more or less

Fig. 277. Capital from the Certosa at Pavia.

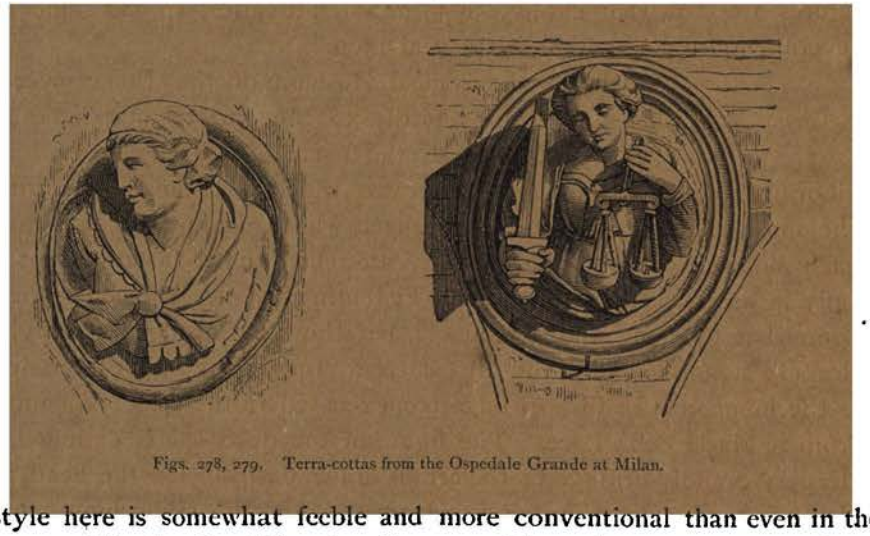
regardless adoption of Raphael's ideal style. Yet many local traditions still remained in force, so that the plastic art of that time presents much the same appearance as painting does in the numerous excellent works of Gaudenzio Ferrari and Bernardino Luini, the former of whom, as is well known, adopted more of the Raphael style, while the other remained faithful to that of Lionardo. Yet the plastic art of the fifteenth century passes so immediately

in the execution of the grand monumental works assigned to it into the style of the following epoch, that we must anticipate somewhat and conceive it in its whole course of development.

Bramante. These general observations will assist us in our consideration of the separate monuments. In the first place, the decorative element in Bramante's buildings is of great value. In the choir of S. Maria delle Grazie there is a series of half-length figures in terra-cotta, which extend like a frieze along the three apsides and the rectangular parts between them. They consist of male and female saints, executed in a masterly manner in burnt clay, and treated with a vigorous realism such as appears on antique Roman medallions. On the principal portal of the church the architrave exhibits similar heads in marble, somewhat more soft and flesh-like in execution. Among the most excellent terra-cottas are also the large heads in the frieze of the splendid chapel in S. Satiro, works full of significant characterization, increased by the life-like groups of children surrounding them on both sides. We gain an idea of the exterior decoration of this church in a few fragments of a rich marble coating on the socle of the projecting façade, which may be seen in a dirty corner, opening out of the Viâ Torina. These are greatly injured, but extremely graceful reliefs of two Sibyls and of the Creation of Adam and Eve. Adam is lying on his back, and his hand is vigorously seized by God, three angels looking on. Eve rises with animation, and advances to the Creator with an imploring gesture. The figures are slender, somewhat lean, and the drapery of God the Father and of the angels is sharp and angular, and broken in hard folds; still, the compositions are full of life and nature in spite of their miniature-like execution. These marble works belong to the same school as the one which produced the façade of the Certosa.

Terra-cottas. The terra-cotta style had been before richly employed in the Ospedale Grande. The immense façade owes its effect not merely to its unsurpassed wealth of ornament, but still more to its beautiful distribution and gradations; the pure brick style has never produced a more splendid and at the same time a nobler creation. We must briefly recapitulate its principal features:—Two rows of pointed arched windows, bisected by small columns. The common framework with its elegant decoration, above all with an arabesque of vineleaves and grapes, interspersed with exquisite birds. In the upper arched compartment vigorously treated half-length figures of male and female saints. The lower row of windows, enclosed by circular sham arcades resting on semi-columns. In the pendentives half-length figures of saints, standing out in strong relief. Then the broad frieze, separating the two stories, decorated alternately with rosettes and branch-work, eagles, and angels' heads. Above, the windows of the

lower story are repeated with the same rich ornament, but in rectangular frames, and the compartments thus obtained are again adorned with heads in relief, so that four rows are presented of these heads and half-length figures. All this is executed with incomparable freshness and sharpness in the purest forms and is a perfect wonder in clay sculpture. The twenty-nine arcades to the right of the principal portal are less richly executed than the seventeen of the left side. The heads in the upper windows are able and somewhat more realistic in style than those of the other parts, and here and there appear with a flowing and tolerably detailed beard. On the left side the utmost abundance of ornament is displayed. Its terra-cottas are perhaps the freest, most life-like, and most important works which Upper Italy has produced in burnt clay. They bear the stamp of the perfect art of the sixteenth century. The male heads exhibit the utmost power; at the same time, the treatment of the forms throughout is grand and bold. The female half-length figures are full and soft, beautiful, even voluptuous in the flow of the lines and in the mass of falling hair; the Putti in the framework of the window are full of life, freshness and grace. In addition to all this there is the equally rich ornament of the large central court, executed a little later by Richini. In the upper and lower rows of columns, medallions fill the compartments above the arches, forming altogether no less than 152 heads.



Figs. 278, 279. Terra-cottas from the Ospedale Grande at Milan.

The style here is somewhat feeble and more conventional than even in the later parts of the façade, although a few very able works appear among them. The works of the lower arcades on the right narrow side are the weakest, and the least vigorous also as regards the relief.

Marble Sculpture.

One rare advantage was enjoyed by Milanese sculpture: it possessed, ever since the beginning of the fourteenth century, two buildings of the first rank, which were constantly affording scope

for the exercise of clay and marble sculpture—namely, the Ospedale for works in clay and the Cathedral for those in marble. We will now consider, as far as we are able, the sculptures of the latter. In the interior of the cathedral there are chiefly Gothic sculptures, and this is especially the case among the numerous statues of the pillar capitals, which, as is well known, form a succession of niches. The principal places for the statues on the exterior are the recesses of the windows and the three sides of the innumerable buttresses. They stand here in rows, one above another, on richly decorated consoles. In the windows the earlier works are to be found, and on the pillars the later ones. The figures on the façade and on the north side belong, for the most part, to the latter part of the sixteenth century, and to still later epochs. On the east side of the choir polygon there are a number of carefully executed, though not spirited works of the early Renaissance style. In the window recesses of the north side, as well as in the west window of the northern polygon, a great number of works are to be found executed at the end of the fifteenth century. Here especially a fine youthful figure and a praying saint struck me as able sculptures. In the recess of the large east window of the choir gallery there is a St. John the Baptist in the most exaggerated realistic style of the period, with hard creases in the drapery. Adam and Eve, on the north of the choir gallery, are better, although both figures are somewhat clumsy in form and attitude. In the same place are several good figures of about the year 1500.

Cathedral.

In the Archæological Museum of the Brera several works of the same period testify to the variety of plastic talent at that time in Milan. In the first place, I may mention a marble ciborium with a Madonna in the centre, which is of small importance. All the more charming are the three angels who are approaching adoringly on each side, executed in the most delicate relief, and so beautiful that they can only be ascribed to one of the best Florentine artists. The bodies are perhaps somewhat too long and attenuated, but the little heads are lovely, and the drapery is finished with the utmost care. Important rather for its ornament is the monument of Bishop Bagoroto, executed in the year 1519, and brought from S. Maria della Pace. The figure of the deceased is dignified, and the drapery grandly arranged; the arm is drawn easily below the head, and thus the effect of quiet slumber is obtained. On the six columns, with their strange candelabrum and vase-like forms, Medusa heads are suspended in medallions. This arrangement is only the repetition of a splendid monument in the first southern chapel of S. Eustorgio. It is dedicated to Jacobus Stephanus de Brippio, who died in 1484. The magnificently adorned sarcophagus rests on four similar vase-like columns (a most unpleasing idea). Between small pilasters of great elegance there are representations of the

Brera.

Annunciation, the Birth of Christ, the Adoration of the Kings, the Circumcision, and the Flight into Egypt, works of miniature-like execution, picturesquely-composed reliefs with landscape backgrounds, the small figures graceful and genre-like, with fine characteristically-treated heads, and the drapery falling in conventional folds. Above appears Christ with the orb, adored by two angels; and still farther above is the Madonna with the Child. In the stylobates of the columns the artist has indulged his antique reminiscences in the circular compartments, in which he has represented heads of Emperors, Apollo and Marsyas, and Centaurs. Still, the figures here are somewhat feeble.

Let us return once more to the Brera. Among the most important works, which evidence the commencement of the new style, there is an extremely nobly-conceived female monumental statue, represented lying with arms crossed, with grandly-arranged drapery, the head and hands treated with the finest perception of nature, and with a long flowing garment, in which we can still trace remains of the Gothic style. Several masterly heads in relief exhibit the advanced realism of the fifteenth century: thus, for instance, a male portrait of energetic expression, the luxuriant hair encircled with a laurel wreath, and the mouth especially betraying vigorous power, while the whole recalls to mind the heads of Mantegna or Buttinone. Another head exhibits the still bolder and commanding features of an older man, who acquires a character of unflinching firmness from the strongly projecting lower lip. A cap covers the shortly shorn hair. Another, with a great wig-like head of hair, reminds us of Bellini's heads. There is a head in relief in black marble of Ludovico Moro, recognizable from the fat double chin and rich hair—a work of delicate execution and masterly conception. Among the most important works of the time there is also a statue of a woman praying, with long hair falling to her feet, in simple, flowing, and grandly-designed drapery, and with an expressive head. Among the relief compositions a gracefully-executed Madonna, with the representation of the Birth of Christ, is especially striking. Mary and Joseph and a group of angels are worshipping the Child, who is lying on the ground. The style of the drapery belongs, in its creased and restless folds, to the most conventional works of the period. On the other hand, a relief of Christ teaching in the Temple when twelve years of age, just as He is found by His parents there, exhibits the nobly-finished style of about 1520. The scene is composed with life, the small figures are graceful, and the architectural background is executed in excellent perspective.

Giov. Antonio Amadeo.

One of the most excellent sculptors of Upper Italy is Giovanni Antonio Amadeo. He belongs to the artists of the fifteenth century who were engaged in the decoration of the

Certosa of Pavia. Before we glance at his works there we must mention his authenticated productions in the Capella Colleoni at Bergamo. In the first place, there is the monument of Colleoni, one of the most splendid works of sculpture in Upper Italy, although somewhat disconnected and capricious in the general composition. Two sarcophagi are introduced one over the other in front of a niche; the lower one rests on four fluted pillars, which are supported by strangely monstrous lions. Upon this sarcophagus three sitting and two standing horses (the latter at the corners) are keeping watch over the real sarcophagus, which is raised on several fantastically-formed supports. The whole is crowned with the life-size equestrian statue of the deceased, worked in gilt wood, and accompanied by marble statues of the Virtues. Above there is a baldachin, the arch of which rests on two slender columns.

Colleoni Monument.

Every part of this structure is adorned in the most lavish way with sculptures. In the first place, the socle of the lower and larger sarcophagus is formed by an exquisite frieze of naked children, who are supporting medallions with coats of arms and heads of emperors. They are revelling also in all sorts of games. One appears confident in the act of quoit-throwing; another is sitting on the back of a companion, who is hiding his head in the lap of a third; some are represented in most delicate relief as seen from the back, and are in masterly perspective. Above this frieze, the larger surfaces are filled with reliefs from the Passion, three on the front side and one on each of the narrow sides. Beginning with the left, we find first the Scourging, a scene composed with much life; then the Bearing of the Cross, with a rich landscape background which resembles the situation of Bergamo and the avenues leading to it. The figures round are represented in ugly and exaggerated gestures of sorrow; Mary Magdalene alone is a graceful figure; that of Christ is of less importance. Still more extreme is the delineation of feeling in the Crucifixion, with its abundance of figures. Still the artist has endeavoured to compensate for this by the charming group of maidens who fill the foreground to the left. A beautiful woman is holding a child on her lap to see the execution—a touch certainly of naïve freedom. In the same character of forced expression is the Descent from the Cross delineated. All these works are in strong haut-relief, at times almost amounting to free sculpture, and containing rich landscape backgrounds. The Resurrection alone on the right side is rather shallow in its relief and evidently proceeds from another hand. Between these reliefs, statuettes of the four Virtues are introduced, some of them in extremely fine style, far softer and more graceful than most of the Milanese works of the period. The heads exhibit the Lombardi type, with the lofty round brow and the calm indifferent expression. Nevertheless, here also we perceive various hands. Among the finest figures is that of Justice,

with her genuinely Perugino-like head; and of Charity, with her two charming children. In the others the drapery exhibits a heavy puffy style. Temperance has, moreover, a silly expression, and Hope is smiling stiffly and vacantly.

The five figures of heroes, which are almost double as large, and which surround the upper sarcophagus, are finely designed, in spite of the drapery which is somewhat hard and paltry in its treatment, and they evidence the decided influence of Donatello. The idea of deep reverie in one of the seated figures and the enthusiastic gaze upwards in another, are touches only rarely met with on such a large scale. Similar characteristics are not seen till subsequently in Michael Angelo's works.

In the upper sarcophagus, small pilasters of the most elegant workmanship form the divisions. The decorative part of the entire monument, as we have incidentally remarked, is of the utmost perfection. Between the pilasters are to be seen reliefs of the Annunciation, the Birth of Christ, and the Adoration of the Kings. These are not of any great importance in their design, and they are moreover not free from constraint; but they are composed with life, attractive and pleasing in expression, and the lovely heads bear an affinity with those of Borgognone. The Angels at the Birth of Christ are especially charming, one of them is striking a lute, while another is playing an organ, and a third is blowing the bellows. The youth with curling hair, to the right in the Adoration of the Kings, is of the utmost beauty. The relief style also in the harmoniously treated backgrounds is far more distinct than in the lower reliefs of the Passion.

The two large female figures standing near the horseman on the upper sarcophagus are completely in the style of the Lombardi. The fine drapery is treated in the antique style, with scanty folds; but the somewhat vacant heads are not devoid of grace. The bearing of the horseman is stiff, but the head has considerable individual expression. The horse is remarkably good and lifelike, especially the head, which is turned sideways, an action which displays the powerful guidance of the rider. The two arched compartments are adorned with medallions containing portraits of emperors, and above the keystone an excellent nude genius holds the arms of the deceased.

Monument of Medea Colleoni.

The smaller monument on the left-side wall of the chapel is dedicated to Colleoni's daughter Medea (died 1470). We may regard it as essentially Amadeo's work.* It is a monument affixed to the wall. The sarcophagus rests on three winged angels' heads, which serve as consoles, and it lies within a niche enclosed by pilasters, which are supported by consoles with three Putti. The small one to the left is delineated with great life; they are all holding cornucopias.

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* The sarcophagus bears the inscription: IOVANES-ANTONIVS. DE. AMADEIS. FECIT. HOC. OPVS.

On the sarcophagus itself three compartments are formed by elegant pilasters; the central one contains the figure of the Dead Christ, pointing with His hand to His wounds, with two angels in extreme bas-relief, worshipping Him. The head of Christ is not of great importance, but the figure is fine and noble. In the angels there is an evident tendency to exaggerated expression. The side compartments are adorned with beautiful wreaths enclosing the coats of arms.

Upon the sarcophagus rests the figure of the deceased in long flowing brocaded dress, falling in well-designed folds over the feet. The features of the countenance are not beautiful, but they possess a maidenly purity and calmness, and are full of expression; the small curls of the luxuriant hair as well as the pearl necklace round the throat are treated in a masterly manner. Peculiarly characteristic also is the long slender ear.

In the niche above the principal figure there is a bas-relief of the Madonna and Child, who with lively animation advances to S. Catherine, who is seated near; while on the other side S. Agnes is seated in the habit of a nun. These figures are full of nobleness and beauty; the drapery is excellently arranged in large masses, and the attitudes throughout are free and life-like. The Madonna is especially successful; unquestionably she is one of the most beautiful in Upper Italy. The form of the head is lovely, the hands are executed with masterly power, and the Child also is full of grace. This splendid relief, and the noble figure of Medea, may therefore be accepted as a basis for our criticism of Amadeo. It seems to me from this that in Colleoni's monuments, only the figures of Justice and Charity, the statues of heroes, the reliefs from the Youth of Christ, and the frieze of children, can with certainty be ascribed to him. The rest must have been executed by various other hands.

Façade of the Chapel.

The façade of the small building is, as is well known, one of the most splendid works of Upper Italy; but the effect of the extremely rich and fine plastic detail is destroyed by the motley incrustation of red and white slabs of marble. The monstrous and ugly columns also in the windows and the balustrade that terminates the building injure the general effect. The best parts of the façade are the small reliefs which extend below the windows just above the socle. At the bases of the pilasters antique subjects are introduced, such as the labours of Hercules; they exhibit great freedom and life, and the nude parts are excellently executed. The rest contain scenes from Genesis, which are ingeniously designed and freshly worked. In the Creation of Adam, the stiff, half-dead posture of the still, inanimate form is characteristically represented. In the Creation of Eve, the carelesss lumbering attitude of Adam is masterly; the hand of the small and voluptuous Eve is gently grasped by God.

Both appear in the Fall of Man, sitting comfortably together, while the Serpent, with the head of an angel, and the wings of a bat, is bending down towards them. The Expulsion from Paradise is so full of life that it seems to indicate the study of Donatello's works. The scene is charming in which Eve subsequently appears sitting with her child at the spinning-wheel, while Adam, receiving the reproof of God, stands almost defiant, holding the pickaxe carelessly in his hand. The Death of Abel is remarkable for its boldness and dramatic power; the foreshortening of the figure of Abel, who lies stretched on the foreground, is tolerably successful. Lastly, in the Sacrifice of Abraham, the flowing treatment of the drapery is striking. The whole series are among the most excellent creations of the period; they are probably to be ascribed to Amadeo. On the side the date 1476 is legible. The rich ornamental work in pilasters, friezes, and, above all, the incomparably beautiful acanthus leaves on the portal framework, are also of the highest value. The figures are inferior. The heads of emperors on the socle, and on the two sides of the corner pilasters, are moderately good. The busts of Cæsar and Trajan, which, placed in curious tabernacles, form the crowning of the windows, evidence, it is true, great enthusiasm for classical antiquity; but they are in an unpleasing and hard style. The heads with their long necks have an insipid expression. In these works I imagine I can recognize the hand of Tommaso Rodari. The female figures (two by the side of the portal on ugly pedestals, and two on the principal cornice of the two windows) have the inflated drapery that we find on the inferior figures of Colleoni's monument, and are second-rate productions of the Lombardi school. God the Father, with the angel heads in the pediment of the portal, is not of more importance; neither are the angels who, awkwardly enough, are standing on the pediment holding a curtain. Superior are the Putti, which are perched on the window frames, and are seated astride on the consoles above the keystones of the tabernacles, containing the busts of the emperors.

Certosa at Pavia.

We must next mention the inexhaustible plastic decoration of the Certosa of Pavia. At about 1473 the decoration of the marble façade was begun, while at the same time the equally rich ornament of the church and monastery was carried on. Among the many artists who took part in it—thirty are mentioned as employed on the façade alone—we can easily distinguish the masters of the fifteenth century from those of a later period; but to recognize their individual work demands more strict examination, based on the study of their other authenticated productions. Among the most important masters of the fifteenth century, Amadeo is mentioned; after him Andrea Fusina, Alberto da Carrara, Siro Siculi, Angelo Marini, and others, to whom Cristoforo Solari may be added in the beginning of the sixteenth century. Among the

Façade.

best works of the façade, as is frequently the case in monuments of the Renaissance style, are the reliefs, and not the statues. The small figures of the prophets in the lowest niches of the pilasters exhibit an exaggerated realistic style, and the restless and broken-up drapery is in the usual manner of the Lombardi school. The statues of the Apostles and other saints, which are introduced on consoles in front of the pilasters, belong for the most part to the sixteenth century. I believe some beautiful female statues may be designated as specially the works of Busti and his school: those on the left corner pillar on the front and inner side, also those on the right corner pillar on the inner side, and the male figure next it on the front side. St. Sebastian is fresh and life-like, but by another hand. Most of them are too much overloaded. Adam and Eve are among the best. But, as we have said, the reliefs are superior. In the countless abundance of these works the masters could best satisfy their inclination for detailed execution. There are some excellent works among the medallion heads of the socle. Among the most graceful works are the small group of angels in the candelabrum shafts in the windows, and the biblical scenes which extend below the breast wall of the windows are extremely fine, and for the most part picturesquely arranged with rich architectural and landscape backgrounds.

Main Portal.

The utmost fineness and splendour is displayed in the principal portal, which in its architectural composition also is a work of the highest rank. The portal posts, in their depth and breadth, consist of two pilasters, the surface of which is covered with vine-leaves and branchwork interspersed with pecking birds. The branches are so intertwined that they form six oval frames, in which biblical and other scenes in relief are introduced. Besides these the broad strips between the pilasters are filled with four reliefs each, all relating to the founding of the Certosa. All these works are completely devoid of the realistic exactness peculiar to the greater number of the works of Upper Italy which have been hitherto discussed. Symmetrical in attitude, graceful in expression, and elegant in form, they are perhaps, as Kinkel has suggested, to be referred to Agostino Busti. Their technical perfection accords with his works, as also does the slender proportion of the figures with their small heads.

The abundance of this incomparable plastic ornament is continued on the frieze above the columns and the beams of the door. Formed by branch-work and leaves, there are here a series of fifteen small medallions, which are filled in the most elegant manner with groups of angels praying, and surrounded by symbols of the Passion, all executed in the same soft and graceful style (Fig 280). Lastly, the portal arch contains the relief of an enthroned Madonna, receiving worship from Carthusian monks; it is the work of another

hand, the plastic treatment being nobler and sharper, and the youthful head of the Virgin calling to mind Luini's style.

Interior of the Church.

No less grand is the plastic ornament displayed in the interior of the church and monastery. Most of the works in the nave of the church belong to the later epochs. Still, we find in the first chapel to the left a lavabo with charmingly executed branchwork, and the relief of S. Bruno, one of the most delicate works of the fifteenth century. Most of the works belonging to the earlier epochs of the Renaissance are in the choir and transept and the adjacent places. The antependium on the high altar contains in the centre a haut-relief of angels, two of which in the centre are holding a medallion with the representation of a Pietà, while others are bearing chalices or swinging censers of incense. These angels are full of

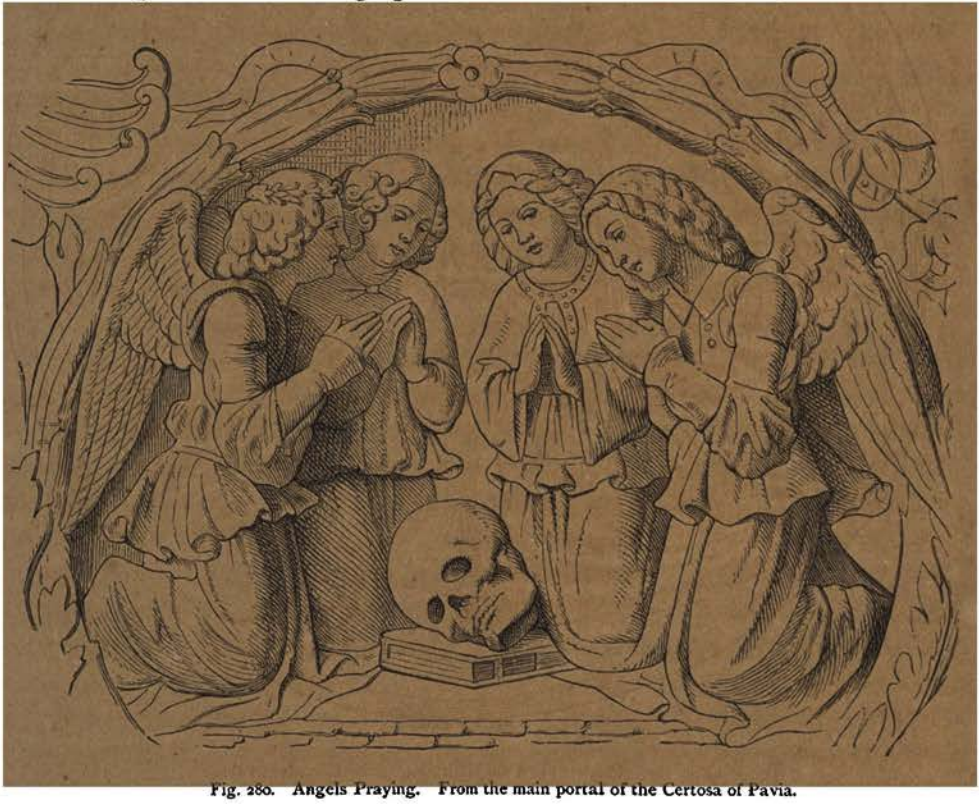

Fig. 280. Angels Praying. From the main portal of the Certosa of Pavia.

naïve grace, and are only draped in light garments, which allow their forms to be seen through the transparent texture. The relief of the Pietà is excellent, it is well arranged within the space, and is as thrillingly expressive as a Mantegna, while at the same time the execution is miniature-like in its fineness. This beautiful work is ascribed to Cristoforo Solari, surnamed Il Gobbo (Fig. 281).

On leaving the choir we see above the portal of the choir screen a beautiful frieze, containing in the centre the Dead Christ sorrowed over by angels, and on either side angels with the symbols of the Passion. These works are executed in a peculiarly mild style, the drapery is simply arranged in great masses with soft flowing folds, and the expression of the lovely heads

Fig. 281. Pietà. From the High Altar of the Certosa at Pavia.

is full of sweet feeling. These reliefs exhibit less than all the others an effort after elegance of detail. They especially call to mind Borgognone in their simple tenderness of feeling. Peculiarly graceful is the effect produced by the great variety displayed in the treatment of the hair, which sometimes is flowing in long curls, sometimes is crisp and short, sometimes is simply falling over the shoulders, and sometimes is in picturesque disorder.

Sculptures in the Transepts.

A great abundance of sculptures are also to be found in the transepts. In the northern one there are two monumental statues of Lodovico Moro and his wife Beatrice d'Este, both by the hand of Cristoforo Solari. The duke is a grandly designed figure, the powerful head is characteristically treated, though the rich drapery is perhaps somewhat too studied in its arrangement. The masterly use of the chisel is betrayed also in the graceful embroidery of the pillow. His wife, with a charmingly graceful head, expressive of the repose of soft slumber, is one of the most beautiful monumental statues with which I am acquainted. The master is perhaps somewhat too minute in the treatment of the crisply curling hair, and the eyelashes, with their virtuosolike fineness, are a little too stiff, yet they scarcely damage the general effect. The embroidery also of the dress, with its long and beautiful folds, and of the richly-worked shroud, is most tasteful. Altogether it is a master-piece of the first rank.

Monument of G. Galeazzo.

The principal work in the southern transept is the monument of Giov. Galeazzo Visconti, the founder of the Certosa. Begun, as is supposed, about 1490, after the design of Galeazzo Pellegrini, it was not finished till 1562, and in its rich plastic ornament bears the stamp not merely of different hands, but of different periods. On the architrave of the lower arcades may be read the name of Giovanni Cristoforo of Rome. This otherwise unknown artist must have taken a conspicuous part in the execution. Possibly the entire architectural design may be ascribed to him. The monument has the form of an insulated tomb, resting on six pillars, which are connected by archivolts. Thus, in front, there are two arcades, and on each side there is an arcade, surrounding the sarcophagus, which contains the statue of the deceased. Fame and Victory are keeping watch on the tomb; these are formal works of a later period by the hand of Bernardino da Novi. The arcades, with their pilasters, socles, arched compartments, and friezes, are entirely covered with fine decorative sculptures, warlike emblems, and trophies, coats of arms, and festoons, with garlands of fruit. The upper part of the structure, likewise divided by rich pilasters, contains on its surface reliefs from the life of the deceased. In the centre there rises in an arched niche the statue of the Madonna with the Child, by Benedetto de' Brioschi, a dignified but still somewhat antique work; the expression of the Lionardo-like head is injured by the lips being too pinched; the hands also are too heavy for life, and the drapery is arranged in hardly cut folds, though well designed; the Child however, is free and natural. In the niche, on the back side, is a seated statue of Galeazzo. The statuettes of the Virtues and Victories holding coats of arms, which form the upper crowning, exhibit the sharp and somewhat conventional style of the fifteenth century, though combined with lovely touches and a decided sense of the beautiful. In these works we may

recognize the hand of Giov. Antonio Amadeo, who was employed on the monument with Giacomo della Porta. The very pleasing and naïvely treated reliefs, from the life of Galeazzo, belong to the earlier works. He is represented as receiving from his father his position of command, as being raised by King Wenceslaus to be Duke of Milan, as founding the University of Pavia, as building churches and fortresses, and as victorious in war. The latter relief, which represents a charge of cavalry with great energy and careful delineation, is perhaps too picturesquely composed, though it is executed with admirable exactness and life. The rich armour of the knights and horses afforded the artist a welcome opportunity for exhibiting his masterly technical power. The statue of the deceased displayed able portraiture, but the petty arrangement of the drapery indicates the late period of the sixteenth century. It may, therefore, probably be also ascribed to Bernardino da Novi.

Other Works in the Transept.

To the right of this monument is a statue of Veronica, which is imputed to a master named Angelo Marini, or to Siro Siculi. It is an able work of about the year 1500; the drapery is somewhat hard in treatment, and the very fine little head, both in form and expression, reminds us of Borgognone. On the other hand, the sculptures on the portal, leading from the transept to the Fountain Chapel of the Monks, are among the most conventional works produced by the realistic style of the fifteenth century, with all its Lombardi exaggerations, especially in the creased folds of the drapery. In the tympanum are kneeling anchorites, all round are figures of the Virtues, and at the gates are the four Fathers of the Church. The figure of Christ in the pediment is no better. On the other hand, the marble busts of Bianca Maria, Bona Maria, Isabella, and a fourth royal lady, besides two others without designation, inserted over the portal, are excellent; they are all white on a black ground, and are well executed with simple life-like truth. Corresponding with them, in a similar position in the northern transept, are the excellent busts of Galeazzo Visconti, Lodovico, and Francesco Sforza, besides some other Milanese Princes, among whom Galeazzo is distinguished by masterly treatment and powerful characterization. The watchers at the tomb of Christ, in the tympanum, are inferior; lastly, in the pediment above the door, there is a wild fantastic representation of the temptation of St. Antony, which is ascribed to Alberto da Carrara.

Lavabo.

From the southern transept we pass into the Fountain chapel of the monks. The lavabo here is a work of distinguished merit. Two dolphins are introduced on the basin; above rises a male bust of such a life-like character, and so individual a stamp, that the statement that the architect of the church (which?) is here represented, is conceivable. In the tympanum, the Washing of the Apostles' feet by Christ is depicted in a relief of remarkable force and energy of expression. The

figures are curiously slovenly; their emaciation is rendered still more striking by the scanty and creased drapery, and the bony heads and detailed hair have somewhat of the coarse exactness of the Paduan school of painting. In all this, however, the powerful characterization bespeaks an able master. Here, also, Alberto da Carrara is the one mentioned. The composition is richly executed in the picturesque style.

Portal of Amadeo.

To the same artist also the door is ascribed, which leads from the southern transept to the monastery. On the inner side (in the church) it is adorned with a Pietà, which certainly corresponds with the other works in its realistic style and passionate feeling. It shows no affinity, however, with the extremely splendid plastic ornament which the same door displays on its outside (in the cloisters). On the uppermost beam stands the inscription, "Johannes Antonius de Amadeis fecit opus." We have thus here again an authenticated work of Amadeo. The elegant branchwork on the posts is interspersed with fine nude Putti in the most delicate bas-relief. On the outer framework, in effective contrast, being in the boldest haut-relief, are lovely angels, mournfully holding symbols of martyrdom. On the lintel of the door this scene is continued, and concludes in the centre with a Pietà. The figures exhibit the tenderest expression, and are executed with masterly power; the branchwork which surrounds them is, however, rather stiff in its composition. In the arched compartment above there is an enthroned Madonna and Child worshipped by kneeling Carthusian monks, who are recommended by St. John the Baptist and a holy bishop (Fig. 282). The style of these works is sharp and distinct, but the vigorous and well-designed forms are full of loveliness in the angels; and the Madonna and Child are simple, noble, and animated with pure feeling. The affinity of these works with those of Bergamo is striking at the first glance.

Terra-cottas.

Scarcely less extensive are the plastic works in burnt clay. These are principally confined to the small and large cloisters which are within the monastery. The smaller cloister forms a square of seven arcades on each side, which rest on columns of Carrara marble. This arrangement is repeated in the large cloister, which measures in extent 103 metres by 125. Its 120 arcades are in the same manner formed of marble columns; both monastery courts, however, obtain their principal ornament in an indescribably rich decoration in burnt clay, which covers the archivolts, friezes, and cornices, and to which are added statues placed on the consoles above the capitals of the columns. Above these, in each arched compartment of the arcades, there is a medallion with a half-length figure in strong haut-relief. The technical treatment of these works, apart from their life-like and excellent style, is admirable. To the same class of works also belongs the decoration of the fountain, which was used for the washing of

hands before entering the refectory. It is adorned with a nobly composed relief, representing Christ accompanied by His disciples, speaking to the Samaritan woman at the well. This work, which is sadly damaged by time, has recently been thoroughly restored.

Cathedral at Como.

While the plastic wealth of the Certosa affords us a survey of the history of the sculpture of Upper Italy from the fifteenth century up to the latest period, while it initiates us into the most different tendencies from the rudest realism to the noblest idealism, exhibiting them in their successive sway, the equally rich plastic ornament of the Cathedral of Como, one of the noblest monuments of Italian Gothic and Renaissance, presents, not perhaps as varied a picture, but one equally interesting in its kind, of the works of one united school, tolerably harmonizing in the style of its productions.

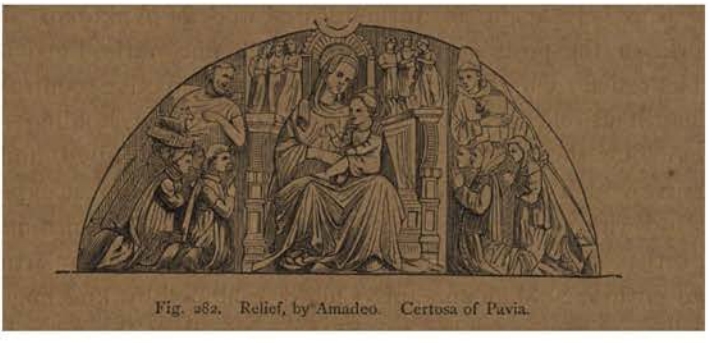

Fig. 282. Relief, by Amadeo. Certosa of Pavia.

The Cathedral of Como affords even in its origin a striking contrast to the Certosa of Pavia and the Cathedral of Milan. While those mighty monuments were raised by the resources of a prince eager for fame, the Cathedral of Como, like the cathedrals of Florence, Siena, Pisa, and other places, is a noble evidence of the patriotic love of art that inspired a whole civil community. A splendid inscription tablet adorned with Sirens, Putti, and arabesques, was placed on the east side of the choir, stating that as this house of God had become ruinous from age, the citizens of Como had begun to restore it in 1396: that after the completion of the façade and the sides, the eastern parts had been begun on the 22nd of December, 1513; and that Tommaso Rodari had executed the work. We shall see that this artist, assisted by his brother Jacopo, had already been employed as an architect and sculptor in the completion of the nave and the façade. In these works, which were produced according to the inscription between the years 1491 and 1509, he adhered entirely to the style of the decorative and luxuriant early Renaissance, the model for which throughout this part of Italy was to be found in the Certosa. In the building of the choir and transepts, with their semi-circular termination, he suddenly turned to that calmer

and more elevated mode of treatment to which the later Milanese buildings of Bramante first led the way in the countries of Upper Italy. As an architect, Rodari enjoyed a position of importance. As a sculptor his forte lay in purely ornamental works, which he treated with great charm and delicacy. His figures, on the other hand, rarely rise beyond mediocrity, and in all his works he aims at the hard and unpleasing realism of the Lombardi school. With him, however, evidently other sculptors were engaged in the decoration of this splendid building, and some of these may lay claim to greater importance.

Façade.

In the first place, we must mention a number of works which evidently proceed from masters of the earlier and still half Gothic style. To these a part of the sculptures on the façades belong, the completion of which was probably the primary task. On the lower parts of the four buttresses there are reliefs of various kinds, separate figures of saints and different emblems and symbols, intermingled with biblical sentences in elegant majuscale characters; the whole arranged in a somewhat playful manner. Above the window-ledge a strong cornice put an end to these mediæval devices, and the pillars were here divided in elegant niches filled with statues, ten on the two inner pillars and six on the corner ones. The first statue representing a bishop, on the first pilaster (to the left), belongs to the earlier style, so also does the first statue on the second pilaster, that of a cardinal (probably one of the fathers of the church); the third, a youthful saint, and the fourth on the third pilaster representing St. Antony; but none of those on the fourth pilaster. On the other hand, all the statuettes in the recesses of the four windows exhibit the same style. Similar in character in the interior of the church is the first altar on the south side, bearing the date of 1482, and now no longer used. The figures are short and clumsy, executed in a hard style, and exhibiting the Gothic element in the conventional manner and mechanical arrangement of the drapery.

T. Rodari.

In the completion of these works, artists of the earlier school were evidently employed who knew of the Renaissance only by report. The new style was introduced, it appears, by Tommaso Rodari, at the head of a number of able colleagues, amongst whom the inscriptions only furnish us with the name of his brother Jacopo. They completed, in the first place, the ornament of the façade pillars, the other statues on which all exhibit the distinct impress of the Lombardi school, especially perceptible in the arrangement of the drapery. The five statues also in the niches above the main portal belong to the same style. Similar also is the Annunciation, represented in two Gothic niches on the upper part of the façade; the Risen Christ adored by angels, in the pediment; and even the small figures in the graceful domed tabernacle which crowns the pediment.

All these works are pervaded by a certain want of freedom belonging to the mannerism of the period. The reliefs also in the arched compartments of the three portals of the façade, in the centre the Adoration of the Kings, on the left the Birth of Christ, and on the right His Circumcision, are all picturesque, but rather insignificant compositions, which do not rise above the level of other sculptures.

How far Tommaso Rodari himself took part in these works is scarcely to be ascertained. On the other hand, we recognize his hand with certainty in the first altar of the right side aisle, the inscription on which is "Opus per Tomam de Rodariis de Marozia, 1492." The two medallion heads of the founder on the predella are able works; but the ideal half-length figures of the Madonna with St. Peter, St. Catherine, and a bishop and monk are less satisfactory. The pilasters contain six tolerably spiritless and feeble scenes from the Passion; the figures are hard and exaggerated, and the style of the drapery is unpleasingly restless. Also the Risen Christ adored by two Angels, which crowns the whole, is only moderately good. The gestures of the mourners at the Entombment are ugly and commonplace. There are proofs also of Tommaso's participation and of that of his brother Jacopo in the magnificent portal on the north side, which, as the show side of the church, is far more richly treated than the south side. On the two pilasters in the interior may be read in a very concealed place the two names Thomas and Jacobus. The interior of this portal is extremely richly decorated. On each of the pillars are three angels with symbols of martyrdom in the usually coarse style. On the other hand, the Putti in the arabesques on the inside of the door-posts, where the names of the artists are also found, are charming. Exquisite ornaments cover the architrave and the capitals, which again exhibit the favourite Putti. The most beautiful, however, of all are the scenes of children in the frieze, which are full of cheerfulness and grace; the one, for example, where two roguish little ones are being drawn by their merry companions in a child's carriage; the centre of the frieze is occupied by the Infant Christ. Such cheerful decorative playfulness is the forte of this school. Unpleasing and awkward, on the other hand, is the figure of Christ, accompanied by two adoring angels, in the upper structure, and equally moderate are the two saints in the corners. The ornament, however, reaches its utmost luxuriance on the outside of the portal. In its indescribable splendour, unsurpassed delicacy of treatment, and great decorative beauty, it is among the most perfect creations of the epoch, and only finds its equal in the Certosa. The projecting columns, completely covered with plastic ornament, the double pilasters, between which the surface is enlivened with small niches containing statues, the exquisite frieze of intertwined cornucopias and arabesques in the

North Portal.

noblest taste; all this, combined with numerous figures, produces an effect of most fantastic richness. But the statues of St. Peter, St. Paul, St. Protus, and St. Hyacinthus, the half-length figures of the Prophets in the sides of the archivolt, and the Madonna praying in the niche of the upper tabernacle, are all of inferior value, and are in the hard unpleasing style with which we are already acquainted. More graceful, yet also not devoid of constraint, are the angels adoring and making music, which adorn the upper structure, and the relief of the Visitation in the pediment, although somewhat feeble in composition, exhibits charming naïveté in the expression and attitude of the figures. The most valuable works of all, however, here also, are the rich ornamental reliefs, representing for the most part antique subjects, beginning on the socle with Centaurs, the Labours of Hercules, and Roman Sacrifices, then followed by genii, portraits of emperors, seahorses, on which cupids are riding, and the like, all in the richest abundance and in lively alternation.

Monuments of the two Plinys.

Nothing, however, gives so high an idea of this enthusiasm for classic antiquity as the two magnificent monuments of the two Plinys, the Elder and the Younger, which are introduced on the façade between the portals in a conspicuous position. It was, at the same time, an act of local patriotism which, as the laudatory inscriptions inform us, determined the people and senate of Como, in the year 1498, to erect these monuments to their famous fellow-citizens, the execution of which, according to the testimony of the same inscription, was entrusted to the brothers Tommaso and Jacopo Rodari. The statues are each seated under a baldachin supported by columns. The most luxuriant ornament covers these niches, and the fantastically-constructed tabernacles are adorned with genii, sphinxes, and other antique representations in admirable and elegant execution. The whole is pervaded by the finest decorative taste. The two statues are represented in the character and costume of the scholars of the period (about 1500), in a long robe, the folds of which exhibit the sharp and creased style of this school. The physical proportions are not perfect, the upper part of the body is unusually lengthened, and the neck unnaturally long; but the heads are fine and thoughtful, and, in spite of undeniable errors, a breath of sanctity pervades the whole. The small reliefs also, with scenes from the life of these distinguished men, are naïve and fresh.

South Portal.

From all this we feel compelled to ascribe to the two Rodari the portal of the south side also, although the figures on the outside partially indicate the co-operation of inferior hands. The outside was begun in 1491, for we read on it the inscription, "Hæc porta incepta fuit die 6. mensis Junii 1491." The inside bears the date 1509, probably the date at which the whole work was completed. Although not so rich as the north portal, this work is also of great splendour, and the

decorative parts are of important value. The half-length figures of the Virtues on the archivolts, and the relief of the Flight into Egypt in the arched compartment are inferior and mechanical in style; but the four female statuettes on the portal walls are similar to those on the north portal. The ornamental part, among which there are various antique devices, figures of sphinxes, and the like, is, on the other hand, of great delicacy. The inner side of the portal is of the utmost richness, the arabesques on the architrave are exquisitely designed and executed, and the frieze of Nereids and Tritons in contest indicates a lively use of antique studies. The twelve statuettes of saints in the niches of the pillars are somewhat compact in their physical proportions, and the drapery is broken up in its arrangement. The dead Christ in the arched compartment, mourned over by His Mother and St. John, is an enlarged repetition of Bellini's idea. In the archivolts there are half-figures of the Virtues; in the upper structure the figures of the Risen Dead appear; all works of indifferent value. Similar in character are the statuettes which adorn the inner recess of the windows of the southern side aisle. So great is the abundance of plastic ornament that, just as the side portals exhibit independent decoration both inside and outside, so the windows also are filled with sculptures both in their inner and outer walls. In the interior there are statuettes of saints; on the exterior, on the other hand, arabesques with medallions, charming branchwork and clusters of fruit, of the utmost richness and most elegant taste. On the south side, the windows are more simple, and merely adorned with coats of arms and trophies. On the buttresses also there are statues of saints; those on the north side are careful works, partly in an antique character, with finely-finished drapery in Mantegna's style; those on the south side are inferior, more hasty in style, and exhibiting more mannerism. Among the most original and important of these works are the water-spouts, which in an ingenious manner are imitations of the antique, being figures of Atlas with urns on their shoulders. These figures are ably treated with freedom and life, and belong to the sixteenth century.

But all this does not yet comprise the rich plastic ornament of this beautiful building. We have still to mention the statues of the Apostles on the pillars of the arch in the interior—feeble works, tall, thin figures, with small heads and miserable expression, the drapery in flowing folds, though allowing the figure to be seen through its transparent texture. They exhibit the transition to the mannerism of the sixteenth century. The two relief figures of the Virtues, which belong to the decoration of the organ-gallery, are executed in the earlier style, with the drapery broken into irregular folds. The purely ornamental part of this gallery is full of beauty and grace.

Altars.

Several altars also may be designated as productions of the harsh realistic style that marked the latter part of the fifteenth century, though some of them betray certain differences of conception and treatment. The first altar in the northern side aisle, built by order of Canonicus Ludovicus de Muralto, exhibits a fine framework of pilasters with graceful ornaments. The figures, however, are hard and sharp, the heads insignificant, and some of them even wooden and deficient in life. More important, but still more unpleasing and exaggerated, is the large marble group of the Lament over Christ, on the last altar of the same side aisle. Both the Madonna, who is holding her Son on her lap, and the crying women, with the sobbing St. John, exhibit that exaggeration of expression which marks the works of Mazzoni, and must certainly be traced to the influence of the Paduan school. The figures are in various proportions, and, with all their passion, they possess but little feeling of life-like organization. The adoring angels above are better, and the attitudes good. On the other hand, the altar of St. Abbondio in the southern side aisle, a work of rare beauty and importance, is wholly different to all the other works, both in material and style. It consists entirely of gilded wood-carving, an art which was rarely employed for altars in Italy, and certainly indicates German influence. It is perhaps the work of a German artist, who enjoyed in Italy the entire sway of an elevated ideal style. The architectural frame shows masterly power in introducing the playful and graceful forms of early Renaissance. The figure of St. Abbondio in the lower niche is of great beauty; the picturesquely-treated scenes from his life on both sides betray the study of Donatello's works. In the three upper niches there is the Madonna and Child, St. Catherine, and another saint, all splendid youthful figures, the mild expression of the Madonna, reminding us of Luini. The statuettes of saints on the upper cornice are also life-like, especially an ecstatic St. Sebastian, who is looking upwards. Quite above is the dead Christ, mourned over by His Mother and St. John, the two latter in the coarse hard style that predominates here, but all the rest exhibit vivid feeling and freer beauty.

Separate Statues.

The decoration of the interior concludes with some marble statues of Saints and Virtues, half life-size, which are introduced in the niches of the transepts. The St. Sebastian in the northern apse is beautifully animated, somewhat like a painting of the Venetian school. St. Agnes is a rather insipid and antiquely draped figure. The rest exhibit the Lombardi style in the drapery and in the rather conventional attitudes, though among them there are some graceful heads. St. Peter and St. Paul are forced in their antique style, and are almost academical. All these works, which were produced about 1525, mark the decline of Upper Italian sculpture into a general ideal style.

Mazzoni. A thoroughly different tendency is represented by the Modenese artist, Guido Mazzoni. He started with a simple and faithful observation of reality, as is shown in some heads of a pleasing character (Fig. 283); but his inclination soon led him to forms and expression, so far outstepping even the most decided realists of Italy, that in his passionate delineations he did not even avoid grimace, and in style he harmonized rather with the German sculpture of the time than with the Italian. The burnt clay, so usual in Upper Italy, is the material of all his works. They are insulated groups, coloured after nature, standing in niches for the most part in dramatic attitudes, and, like "living personages," transformed into clay. The Dead Christ, on the lap of His Mother, surrounded by sorrowing relatives, is his favourite subject. This is the subject of his great work in S. Giovanni at Modena, where the dramatic delineation of grief amounts almost to repulsiveness. Even in calmer groups, such as the Madonna receiving worship from two saints, in the crypt of the Cathedral, a low kind of realism prevails. In S. M. della Rosa; at Ferrara, there is a group of the Dead Christ among sorrowing followers, which corresponds in style with the first mentioned. In his later years Mazzoni worked for Naples, and was subsequently summoned to France. The Church of Monte Oliveto, in Naples, possesses a group of mourners round the body of Christ, displaying the same low naturalism, both in form and expression, as the former ones (Fig. 284).

Fig. 283. Madonna, by Mazzoni. Modena.

Roman Monuments. The new style next reached the States of the Church and Lower Italy by means of Tuscan artists. Rome especially has many of its churches filled with those marble tombs, which were executed there by Mino da Fiesole (vol. ii. p. 182), and by a series of native artists whom his example stimulated. It would be too vast a task to enter into these works in detail, and we must refer the reader to the rich notices which Burckhardt has introduced into his *Cicerone* (pages 614 to 617 of the 2nd edition). Yet we cannot forbear to give his own striking words with regard to these monuments as a whole. "Altogether," he says, "they produce in their noble marble splendour the feeling of an infinite wealth of material and art; the similarity of their subjects, which is, nevertheless, varied in a hundred

ways, produces the consolatory feeling of an enduring art in which the good and the beautiful prosper so far more certainly than can be the case with the promise of constant 'originality,' in its modern sense. In these monuments the dead is placed in simple relation with the highest consolations; he is surrounded in the side niches by his patron saints and by the symbolic figures of the Virtues; above, amid angels, appears the Divine Mother and Child, or God the Father dispensing blessing—elements sufficient for true originality, which fill the transmitted types with ever new life, and at the same time constantly bring to light new *artistic* ideas, instead of hammering at new designs by the aid of poetry and other powers lying beyond the sphere of the art."

Fig. 284. From a group by Mazzoni. Naples.

Roman Masters.

Most of these monuments are by unknown masters, several executed by other Tuscan artists besides Mino. Yet we early meet also with a native sculptor, named Paolo Romano, who produced the monument of Commander Caraffa in the Priorato di Malta, and that of Cardinal Stefaneschi (1417) in S. M. in Trastevere. The figure of the deceased is here coldly but individually treated, and the drapery is stiff. A

riper development is displayed by the two pupils of the master, Niccolò della Guardia and Pierpaolo of Todi, in the monument of Pius II. (died 1464) in S. Andrea della Valle. Among the best of these monuments is that of Cardinal Pietro Riario (died 1474) in S. Apostoli, that of Cardinal Lodovico Lebretto (died 1465) in Araceli, containing a noble figure of the deceased; and that of Giovanni Battista Savelli (died 1498) in the choir of the same church. But, above all, is the altar in the sacristy of S. M. del Popolo, executed by order of Cardinal Borgia, afterwards Pope Alexander VI. in 1492 (?)* In the same sacristy there is also the monument of Salerno Pietro Guil. Rocca (died 1482), containing an excellent figure of the slumbering deceased, and in the arched compartment above, full of feeling, though somewhat constrained, a relief of the Madonna and Child, adored by two angels. In the church itself there are a great number of monuments, among others the altar and tomb of Cardinal Giorgio Costa of Portugal (died 1508) in the fourth chapel to the right, containing an able monumental statue and finely conceived reliefs. Unequal in execution are the sculptures on the monument of Cardinal Pallavicini, which he had erected in 1501, during his life-time. One of the richest is the monument of Bernardino Lonati in the left transept, though the figures are not equal in value to the decorative work. On the other hand, in many of the most modest monuments, we find some thrilling touches of beauty. This is the case in S. M. della Pace, in the monument of Beatrice and Lavinia Ponzetti (1505), two sisters, who were carried off by the plague on the same day, at the tender ages of six and eight; they are two little heads full of sweet child-like innocence.

Naples.

In Naples, likewise, we frequently light upon the work of Florentine artists. But from other districts also, sculptors and architects were summoned for larger undertakings. Thus, for instance, the Milanese Pietro di Martino, who, immediately after 1443, built the Triumphal Arch of Alfonso at Castel Nuovo,† at once the elegant gate of victory, through which the new style of art made its entrance into the city. In the reliefs of the attic, which depict the triumphal procession in an antique manner, as well as in the four statues of the Virtues in the upper niches, classic study is distinctly exhibited. An Isaïas of Pisa is mentioned as the sculptor, and a Neapolitan named Giulielmo Monaco cast the brazen folding-gates, which depict battle-scenes in a crowded but life-like representation. Towards the close of the epoch we find Tommaso Malvito of Como, who, in

* It is thus stated by PLATNER. *Beschr. Roms* iii. p. 225. I cannot, indeed, reconcile with this my own inspection of the altar, on the entablature of which I read the words: "DV ANDREAS HOC OPVS COMPONIT," &c., and the date 1473. This seems to indicate a Master Andreas, otherwise unknown.

† Since VASARI, erroneously ascribed to GIULIANO DA MAJANO. Cf. VASARI, ed. Lemonn. iv., page 11.

1504, completed the splendid marble decoration of the crypt of the Cathedral. This great space, with its three aisles divided by columns, and with a horizontal ceiling, is covered with marble sculpture exhibiting variety of design and graceful execution. The ceiling is somewhat heavily adorned with large and small medallions with half-length figures. They contain the Madonna with saints and angels in a hard unpleasing style, which, however, shows able study of nature, and is occasionally animated by deep feeling. The marble figure of the Cardinal Olivier Caraffa, kneeling at an oratory—a careful but coarse portrait statue—is a wonderful work. We find, therefore, in Naples almost throughout the entire epoch, that sculpture is, for the most part, in the hands of foreigners.

SECOND CHAPTER.

NORTHERN SCULPTURE.

FROM 1450—1550.

First traces of Realism.

IN the North also, ever since the beginning of the fifteenth century, the spirit of the new age, the taste for reality, had shown itself—indeed, in many expressions of artistic life it had asserted its sway even earlier than in Italy. We have already seen how at the end of the fourteenth century in Dijon Claux Sluter introduced the study of Nature into plastic art with a bold hand, and how the Eyck brothers, with the help of oils, speedily carried it into painting. More thoroughly and successfully than any contemporary Italian, the great Meister Hubert placed his figures with delusive truth on the surface of his pictures. So rapid was the revolution that plastic art could not keep pace with it. It almost seems as if dazzled and alarmed at the splendid success of the sister art, she had waited for a time in passive resignation, before she could resolve on again resuming the contest. Certain at least it is that until about 1450 no remarkable change in her productions is apparent. It is true, now and then a stronger, although not higher feeling of life, displays itself; but in their whole construction, her works, as we have seen, maintain until late in the fifteenth century the conventional Gothic style, with the harmonious fall of its drapery and with the tender expression of a somewhat indefinite feeling.

Conflict with Architecture.

The impediment that hindered the complete triumph of the new style in plastic art, was not the lack of realistic feeling, but the lasting sway of Gothic architecture. This style, however much it had become transformed, however much, without its own consciousness as it were, it had on its side made considerable concessions to the changed current of the age, was still the pure offspring of the mediæval mind, and as such must instinctively have had an antipathy to the new naturalistic tendency. And this aversion seems to have been mutual; for it is certainly no chance matter that the Eycks and their school, faithfully as they reflect in all other things the impress of their period, inexorably as they conceal the sacred personages of the Old and New Testament in the attire and surroundings of the fifteenth century, yet in architecture they disdain the Gothic forms and almost always have recourse to those of the Romanesque style. In fact the new plastic art, life-like and even extremely realistic as it appeared in the course of the century, found no scope in the Gothic system. For as soon as the figures acquired a natural physical organization, they asserted their right to greater freedom of action, and for this there was no scope in the narrow flutings, in the limited arched compartments over the portals, and between the columns of the baldachins.

Compromise with Architecture.

When in spite of this the impulse to realistic truth which for some time had been apparent in panel pictures carried sculpture also along with it, its works were obliged to effect a compromise for good or ill with the prevailing system of architecture. This would however lead to no pure style nor to any satisfactory result. Until about the middle of the sixteenth century the Gothic style had prevailed almost exclusively throughout the entire North. During this long epoch plastic art was at war with it. The concessions which the Gothic style *could* have made were, it is true, sufficient to loosen its own law, but they were not enough to meet the just demands of sculpture. Like some child arrived at full age, who is continually obliged to submit to the strict domestic discipline which she has long outgrown, sculpture laboured and struggled to give expression to her new sense of life. Is it to be wondered at—that the vehemence and hardness of this contest are stamped on all her features; that she rarely succeeded in attaining to a pure expression of the beautiful? A further consequence was that she endeavoured to withdraw herself with all her might from the tyranny of architecture. Thus she transformed independently the altarpiece and the monument to suit her own ends, in the former supplanting in some measure painting and in the latter architecture. Architecture henceforth in these works had only a slight framework to furnish; she could no longer offer the entire structure.

Consequences of this.

If we bear all this in mind there can be no doubt why northern art, by adherence to the new ideas, could not develope one common harmonious art, such as Italy obtained in the highest sense from 1420 to 1520. She reached the animating and transforming influence of the antique, and she lacked that modern architecture which had given a framework and unity to the two arts of painting and sculpture in their advanced form. While in Italy the architecture of the Renaissance created a system which assigned to sculpture, in all her free beauty, not merely out of pity here and there a corner, a fluting, or a narrow console, but which required her enthusiastic co-operation for her own perfection, sculpture found in northern Gothic architecture only an impediment to her freer and more natural development. Yet the softening breath of antique ideality might still have been especially beneficial to her. For in almost every respect her position with regard to beauty was more unfavourable than was the case with Italian sculpture. The Italian artist was surrounded then as now by a nobler type of man, born under a softer sky, and inspired by that self-reliance which like an antique heritage is peculiar to all the romance nations. With this was combined a mode of enhancing their own person by gesture, bearing, and attire, which among the French so readily strikes us as theatrical affectation, but which among the Italians expresses itself in more naïve feeling and in more beautiful rhythm. If we remember, besides, that the Italian of the fifteenth century was superior to other nations in refinement of manners, in simple elegance of attire, and, above all, in a more cultivated perception of the beautiful, we readily perceive what advantages lay at the disposal of Italian art.

Unfavourable External Circumstances.

If in spite of all this, even there the realism of the period frequently outstepped with its coarse exactness the limits of the antique style and of its own sense of the beautiful, what must have been the lot of northern art, unaffected as it was by the antique, and whose range of living subjects comprised rather *characteristic* than *beautiful* forms? The respectable citizens and awkward peasants of the fifteenth century were no subject to foster or to strengthen a pure feeling of the beautiful. In narrow spheres of life, grown up with commonplace and limited ideas, each exhibited the fetters of his guild in dress, movement, and gestures. While the inhabitant of the South easily effaced the distinctions of class by the moderate dignity of his outward demeanour, the inhabitant of the North was trammelled at that time even more obstinately than now by those narrow forms, which distinguish not the men but the peculiar character of each separate class. An ugly, motley, overloaded, and angularly cut dress increased this character in fantastic quaintness. This could not be fully compensated for by the expressive power of the male heads and the sweet

grace of the female heads. That the old German masters represented with unsurpassable truthfulness that beauty which was actually displayed before their eyes, is proved even now by many a lovely maiden countenance and by many an energetic and characteristic head, in paintings, wood carvings, and stone works. Yet plastic art requires more than the head, she must aim at a harmonious conception of the *entire figure*. But it was contrary to the very character of the Teutonic race to make the whole figure the rhythmical vehicle of feeling. If the emotions of the heart reveal themselves in the moistly beaming, or radiant eye, in the smiling or painfully contracted mouth, in the heightened blush of the cheeks, we cannot prevent it; but the other parts of the body are to know nothing, as it were, of what moves the heart and is reflected in the countenance. The sanctity of feeling seems to us profaned when it affects the whole body in its expression and vents itself in gesture, attitude, and passionate action. That rhythmical animation with which each ebullition of the heart is revealed among the Romance nations in the entire figure would appear to us as somewhat theatrical, and would moreover be so *with us*. This, however, explains the reason why the sculptor finds among us so little of the highest plastic ideas.

Picturesque Bearing of Plastic Art.

From all this we shall not be surprised to find that northern sculpture at this epoch exhibited predominantly a *picturesque* tendency. Even in Italian sculptures from the time of Ghiberti a similar tendency displayed itself. And yet the picturesque element of northern sculpture is essentially different to that of the Italians. Ghiberti, and those who followed him, produced picturesque compositions *as a whole*, but the separate figures with them for the most part possess genuine plastic beauty, and display their forms purely and distinctly, according to the laws of true sculpture. It is otherwise with the greater number of northern works. In them, through the increased importance of the head, and through the motley attire, the picturesque element is so strongly emphasized in the separate figures, that we rarely meet with a figure full of genuine plastic style. While among the Italians, especially in the Tuscan school, painting approximated itself to sculpture; in the north, on the contrary, sculpture passed into painting. An important symptom of this fact is the creased and angularly broken drapery, which first appears, though to a moderate extent, in the paintings of the Eycks, but which subsequently, with increasing variety and ornament, spread to all works both in painting and sculpture. It is true we find an exaggerated arrangement of the drapery also in Italian art; but there it proceeds from the imitation of the rich late Roman draped figures, and therefore the grand forms are still visible, by which the delineation of the physical organization is rendered possible. In northern art, on the other hand, the human figure is, for the most part, so completely concealed

under a grotesque arrangement of the drapery, which does not follow the movements of the body, but merely the whim of the artist, that there is no idea of any distinct feeling for organic life. If this produces an unpleasing effect in painting, where it is always softened by the magic of colour, and even affords scope for a richer display of tints, it is almost insufferable in sculpture, the basis of which must ever be a distinct delineation of form.

Polychromy.

And yet this evil was here also mitigated by the full splendour of colour, which was awarded to most works of sculpture, and through which, moreover, it again approximated to painting. For in the north there was none of that white marble which in Italy favoured so much the purer delineation of form. They had to be satisfied with coarse-grained sandstone or limestone, or still more with the rough oak or pine-wood, which they preferred, and from the blocks of which the boldly handled knife of the carver fashioned a world of rich altar-works, choir-stools, shrines, and other things. The greater number of these works in stone and wood were fully painted, and rivalled in golden splendour, and in glory of colour, the painted panels which were often combined with them in large compositions. Thus, northern sculpture on all sides encroached on the picturesque.

Subjects of Plastic Art.

If we inquire as to the subjects of this art, we shall find it like the Italian following the bias of the age, and placing the *historical* element in the foreground. And, indeed, it emulates its southern rival in aiming at the utmost life of narration, and the utmost truth of delineation. In fact, in the effort after dramatic effect it far surpasses its rival. We may even, leaving aside some great exceptions, designate the Italian sculpture of this epoch as more *epic*, and the northern as more *dramatic*. While, therefore, Italian sculpture is principally engaged with the legends of the local saints, these but little occupy northern sculpture. Being exclusively ecclesiastically religious, she adheres chiefly to the Life of Christ, and from this she selects, by preference, the history of the Passion. In such scenes she can fully satisfy her inclination for passionate delineation, and she does this with inexhaustible power of invention. Neither in the character of her figures, nor in the expression of feeling, does she seek for a nobler and more elevated tone; on the contrary, she takes most delight in the coarsest characteristics, in the most passionate incidents, and in the most violent gestures. In this she followed also the requirements of the age, and she responded most certainly to the æsthetic demands of the donator, when she surrounded the suffering Saviour with the most hideous and repulsive caricatures of executioners. We must bear in remembrance that the glaring combination of low incidents with the highest subjects in the Mystery Plays went even further, and thus each bold stroke of plastic art found its precedent and excuse. I need only call to mind the

play of the Resurrection of Christ, published by Mone, in which the mission of the pious women to the unguent seller for the embalming of the Lord, is made use of for the introduction of the coarsest scenes, which are spun out with delight, and enhanced by the lowest grossness. It was evidently for the edification of the whole public, none of whom probably found aught to object to in it, that in the midst of the disgusting language carried on by the fellow Rubin, and his companions Lasterbalk and Pusterbalk, and in which the wife of the seller joins, may be heard the singing of angels, and the lamentations of the pious women. If we observe in this and in similar "religious plays," what the minds of men at that time put up with, we shall find the painting and sculpture of the epoch even moderate in their most hideous caricatures.

Appreciation of Plastic Works.

If we now, from these foregoing considerations, endeavour to form a just appreciation of the plastic works, the abundance of power, depth, feeling, and, in some instances, even of beauty, to be met with in the productions of the epoch, must truly astonish us. Even when the form is rude and abrupt, we are touched by the truth of feeling and by the honesty and energy of these unpretending works, chiefly by the hand of nameless masters. Their authors, indeed, rarely felt themselves artists, and even those around them regarded them as what they were in the citizen life of the time, that is, as honest artisans. No one registered their names; no higher culture carried them on its flights; no Vasari composed the history of their life. Yet we feel all the more sympathetic interest in seeing how they struggled with all their effort after the highest aims. Our sympathy increases when we become acquainted with the almost countless abundance of works still existing; above all, in Germany, which, during this epoch, pursued sculpture in its northern parts with brilliant success; when travelling from district to district, and from place to place, we perceive a variety of styles, and a nobleness and freshness of production which testify the characteristic feature of the German nature, namely, the power of individual conception rooted in the depths of each individual mind.

But a great number of these works possess also absolute artistic merit. We are not always pained by coarse unpleasing forms; on the contrary, many known and unknown masters succeeded in attaining to rare purity and perfection. And this has here all the higher value, as the Teutonic effort after individual freedom is expressed with especial energy in these works. In Italy the artists had approximated far more to a general ideal form, and only occasionally do we find a portrait-like delineation appearing in their religious works. In the north the whole aim of the new art rested on the expression of individual character. This resulted in a far greater variety of styles. Each master has his own ideal of beauty, especially for Madonnas and other female heads, in which we can trace even

now the painfully sweet reflex of subjective experiences. This tendency must have been carried to still greater exactness in the north, as a natural reaction; for here in the former epoch the ideal types of Gothic art, both in sculpture and painting, had been fostered with the utmost devotion. Men were heartily weary of the uniform beauty displayed in the fall of the drapery, and the calm monotonous smile of the countenances, and preferred rather reality with all its harshness, with its angular forms, and its broken up drapery, to such empty conventional beauty. But even in this adherence to the strict school of realism, only unimportant or completely one-sided artists lost sight of the high aim they had in view. Others understood how to bring the fire of deep feeling to bear upon the hard substance of reality, and to mould it into a form in which the individual character received the stamp of beauty and the consecration of heartfelt ardour.

I. In Germany.

We must begin our survey with the works of Germany, because all the other northern lands held a subordinate position in sculpture during this epoch. Germany alone can compete with Italy in the abundance and importance of her monuments. What she lacks in harmonious beauty, is richly compensated for by great depth of feeling and by versatility of effort. While Italian sculpture advanced in delicacy and acquired a fixed style, through the preponderating influence of Florentine masters, a number of schools were called forth in Germany by the independent character of many different districts, and these were distinguished from each other by their individual mode of concession. As, however, artistic productions on the other side became limited by guilds, and masters might only work in that branch of sculpture which was allowed to their company, we are compelled to examine separately each separate branch of technical art. For greater freedom of concession found its counterbalance in the narrower limits which were imposed on art in a technical point of view. It affords, therefore, in a double manner, a remarkable contrast to the sculpture of Italy.

a. Wood Carving.

Preponderance of Wood Sculpture.

That wood carving* is the favourite style of German sculpture at this period, marks more plainly than any other fact the effort to free sculpture from the trammels of architecture,

* Cf. the paper by Schorn, *zur Gesch. der Bildschnitzerei in Deutschl. Kunstbl.* 1836. No. 2. There are many valuable remarks also in Waagen's much quoted work, a book but too little read, *Kunstw. und Künstler in Deutschl.* 2 vols. (Leipzig, 1843, 1845.)

and to place it on an independent footing. Formerly this branch of the art had played a humble part, for so long as architecture and sculpture were closely united, the latter found its most important sphere of labour in works of stone. What are the few works in wood of the earlier period, when compared with the abundance of sculptures in stone? It is true, in this material there were a few groups of statues; it is true colossal crucifixes were frequently introduced above the triumphal arches of churches; it is true, even in the fourteenth century, or in the beginning of the fifteenth, we find here and there carved wooden altars, as, for instance, that splendid one in the church of Tribsees, in Pomerania. But it was not till the middle of the fifteenth century that wood carving rose to such importance in Germany, that its works surpassed in measure and in a certain sense, even in importance, the productions in stone and bronze. Even in importance—for nowhere do the tendencies of the period appear so distinctly as in these very carvings. As in Italy bronze works, so in Germany wooden sculpture yielded most thoroughly and entirely to the realistic bias of the age; the former because it was capable of a coarse delineation of form; the latter, because it especially favoured the picturesque tendency.

Wood carving is in a great measure connected with the work of the painter, and, perhaps, has really emanated more from it than from sculpture. There is, indeed, a difference to be drawn. All works predominantly architectural in design—choir-stools, baldachins, tabernacles, organ shrines, panels of doors, &c., are connected with the art of the stone mason, and thus we find artists who were versed in this kind of plastic wood-work, as well as in stone sculpture. But the principal sphere of wood carving lies in those numerous altars, which are constructed in several divisions, side by side, or one above the other, with double and even often with four or six panels. In such a colossal size, we scarcely recognize the modest germ of those portable triptychs of the early Christian period.

Carved Altars.

The principal part of these large altars consists of a deep shrine, which is either filled with large statues, or with several small scenes in relief. The latter predominate, and even occasionally find a place by the side of the statues, in the side divisions. They depict the incidents in a picturesque style, perspectively arranged on a landscape background. The small figures are numerous and fill the space completely up to the remotest background. They graduate from the perfectly free statuette of the foreground, through the strong haut-relief of the centre ground, to the bas-relief of the landscape distance. Assisted by rich colouring and gilding, they produce completely the effect of reality, and help us to realize the manner in which the popular Mystery Plays were

represented; for certainly they are the religious dramas of the period transformed into wood.*

Connexion with Painting.

These works constantly appear in connexion with paintings, combined with which they form a complete whole. For the most part, the panels which cover the central shrine, continue the relief scenes of the centre in painted representations. In these cases, the arrangement and plan of the whole must have belonged to the hand of one master, and this master must have had experience in both branches of art. This fact we can actually prove in numerous instances. Thus in the lists of Nuremberg artists, which have recently been published,† several appear who are designated as "painter and sculptor"; and we know of Michæl Wohlgemuth, the teacher of Dürer, that he undertook by agreement large altar-works of this mixed character, and executed them at the head of a numerous atelier. Lastly the painters and sculptors of Nuremberg had a common guild, as may be gathered from a record of the year 1509.‡ This combination of the two works seems at the first glance strange enough. Yet the painters executed their pictures on wooden panels, which required a special preparation; and from this to the carving of the wood and the colouring of the rounded figures was but a step. While, however, it is certain that not every wood-carver was at the same time a painter, yet by the close connexion between the two, wood-carving became necessarily all the more picturesque, as the whole art of the period inclined to this tendency. Nevertheless, in the colouring of their carved works the masters had a principle, which they derived from the earlier epoch (cf. p. 6, Vol. II.), and which in nowise aimed at purely naturalistic effect. The nude parts, the heads especially, were coloured with perfect truth to life and with great delicacy, but all the rest, especially the drapery, received in its principal masses splendid gilding, which acquired a subdued and faint lustre from the damask pattern on it, and was broken occasionally by other decided tints, especially on the under side of the garments. The old masters thus attained to a beauty and harmony of effect, which all more recent attempts until now have completely lacked. We have only to compare by way of proof, how essentially the sharply broken style of drapery increased this effect of colour.

In now attempting to give a survey of the separate schools, it is a matter of course that only the most important and most characteristic works can be mentioned. The great mass of choir-stools, desks and similar works, must be passed over, and will only be discussed when they possess peculiar plastic merit.

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* Respecting this connection and the range of subjects on carved altars, cf. the valuable iconograph, *Studien von A. Springer in den Mitth. der Wiener Centr. Commiss.* 1860, page 125, *et seq.*

† By J. BAADER in the *Beiträge zur Kunstgesch. Nürnberg's.* (Nördlingen, 1860), 1, p. i. *et seq.*

‡ J. BAADER, 2, page 25.

Swabian works.

The priority in the reception and cultivation of the new realistic style may be claimed by the *Swabian school.* In combination with painting the art of carving there developed a style in which accurate treatment of form is softened by a touch of delicate beauty and by a breath of pleasing feeling. Strikingly early (1431) this tendency appears in an altar in the Church at Tiefenbronn, not far from Calw.* Lucas Moser, "painter of Wil" (the neighbouring town of Weil), mentions himself in the inscription as "master of the work," and may therefore be assumed to have been, not merely the executor of the painting, but also of the carved work. In the centre of the shrine, in gilt carved work, is a Mary Magdalene, carried up to heaven by seven angels. The artist has added an original token of his age in a second inscription, "Schrie Kunst schrie und klag dich ser. din begert jecz Niemen mer. so o we!" (Cry, art, cry, and lament bitterly; no one desires thee any longer, alas!), a lamentation which has, it is true, been raised in all ages, but to which perhaps especial importance may be attached in the present epoch; for in Germany, at any rate, a fresher art-life seems to begin again after the middle of the century. The same church exhibits in its high altar, which was executed by Hans Schühlein of Ulm, in 1469, an example of the advance made in the intervening time. It contains in the central shrine the carved representation of the Descent from the Cross and the Lamentation over the dead body of Christ. At the sides above are St. Catherine and St. Elizabeth, below are the Baptist and the Evangelist St. John. The feeling expression of the heads, the distinct arrangement of the drapery, which is but little disturbed by numerous folds, and the more advanced understanding of form, impart an independent value to these works. Although Schühlein is also designated as a painter, we may regard him all the more as the designer and executor of the whole work, as no other name is inserted besides his own.

Altar at Tiefenbronn.

Altars of Fr. Herlen.

About the same time, on the borders of Swabia and Franconia, we find an artist of a similar style in the painter Friedrich Herlen, who is mentioned as a citizen of Nördlingen in 1467. If the carved works of the high altar of the church there were really executed in the year 1462, the strongly exaggerated expression of grief, which seems to belong to an advanced period, must justly excite surprise. We are more certain with regard to the high altar of the Jacobskirche at Rothenburg on the Tauber, which, according to the inscription, was executed in 1466 by Friedrich Herlen. The painter being here exclusively mentioned as the author of the work as well, we may also ascribe to him the wood-carving, and all the more as it is superior to the painting in artistic value. The

* Cf. WAAGEN, *Kunstw. und Künstler in Deutschl.* p. 233, *et seq.*

shrine contains six almost life-size figures of saints, well-coloured; below are Mary and St. John; in the centre is Christ on the Cross, with four angels hovering round Him; above the shrine is a baldachin, with a smaller Ecce Homo. These works, from their profound expression and fine treatment of form, as well as from the style of the drapery, evidence the influence of the Flemish school; and Herlen also, in a Nördlingen record, is mentioned as an artist who knew how to execute Netherland work. Less important are the carved works on the altar of the Blasius Kirche at Bopfingen, bearing the date 1472, and those on another altar in the Church of St. George at Dinkelsbühl.

Altars of Rothenburg.

Later works in these districts seem to occupy a central position between the Franconian and the Swabian style, and are distinguished from the greater number of the others by the utter want of colour. Among these is the altar of the Holy Blood in the Jacobskirche at Rothenburg, executed in the year 1478, and containing a picturesque representation of the Last Supper, which inclines, in the sharply creased folds of the drapery, more to the Franconian school. An altar in the Spitalkirche in the same place contains the Crowning of the Virgin, and the predella contains her Death, both works distinguished for a high sense of the beautiful, and therefore more allied to the Swabian school. There is also

Creglingen.

the splendid altar in the Wallfahrtskirche at Creglingen, of the year 1487, likewise unpainted, conspicuous for beauty of arrangement and richness of characterization, and in its drapery calling to mind Flemish paintings.* In the Roman Catholic Salvatorkirche at

Nördlingen.

Nördlingen there is also a stately altar-piece, containing in the central shrine the almost life-size haut-relief figures of St. Michael, St. Stephanus, and St. John the Baptist, and in the inner panels the bas-reliefs of S. Olaf and St. Barbara: able, but still only mechanical works. The heads, which are agreeably open and broad, though somewhat stiff, betray, like the style of the drapery, affinity with Franconian art.

Masters of Ulm.

The main seat of the Swabian school, the place in which it was most purely developed, is Ulm.† Besides Schühlein, whom we have already mentioned as a painter and sculptor there, we find in the elder Jörg Syrlin one of the most excellent of the German masters of the entire epoch. But while in the works we have

J. Syrlin.

hitherto considered carving demanded the aid of painting, in the works of Syrlin it appeared completely independent, and exhibited

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* Illustrated in the Numbers of the *Würtemb. Alterth. Ver.* I. Number. Recently described and given in a woodcut by Dr. G. Bunz.

† Cf. *Ulms Kunstleben im Mittelalter*, by Grüneisen and Mauch. (Ulm, 1840.)

a plastic beauty scarcely equalled by any contemporary productions. His earliest work is considered to be a singing-desk preserved in the museum of antiquities there, and bearing his name and the date 1458. The desk rests on the life-like statuettes of the four Evangelists. The splendid stool which forms the back of the cross altar at the entrance of the choir in Ulm Cathedral bears the date 1468. On the side-beams are the half-length figures of the Erythræan and Samian Sibyls, leaning against the breastwork. The whole is crowned by a graceful superstructure, terminated by three slender pyramids. In the pediment of the superstructure the half-length figures of eight prophets are introduced; above, in the central higher baldachin, appears the life-size figure of Christ wholly nude, with the exception of a beautifully-arranged apron and a mantle, loosely placed on the shoulders. This one figure displays all the art of the master in its noble and expressive head, in the almost perfect anatomical understanding of the nude figure, which is nevertheless exhibited with moderation, and lastly, in the dignified attitude, and in the grand treatment of the drapery. The heads of the prophets manifest splendid power of characterization, those of the Sibyls are rather more lovely than grand, and beautifully oval in form.* If we add to all this the distinct and well-designed structure and the splendid ornament of the work, we shall well understand why the people of Ulm, the year after its completion in 1469, gave the artist the commission to execute new choir stalls for the cathedral, which were to be finished in four years.

The Ulm Choir Stalls.

These choir stalls, the first of their kind in richness and artistic value, and not even remotely equalled by any of the numerous similar works, were executed within the short period intervening till 1474.† Even in the architectural part of the design we may trace the great artist. After the usual manner, the stalls rise in two rows along the two side walls of the long choir. Their backs are seventeen feet high, and terminate with a cornice which is finished with finials and gables gracefully crowned. At the ends and in the centre, at which they are entered, there are higher and richer baldachins, so that the whole presents the appearance of well-designed arrangement and gradation. But this masterwork acquires its highest value in the plastic ornament, which is here introduced more independently than elsewhere in similar works. The artist presents three cycles of personages belonging to the heathen world, to Judaism, and to Christianity, some of them bearing a prophetic relation to Christ. In reference to the places which the two sexes occupy in the nave

* There are excellent illustrations of the work in the *Kunst des Mittel. in Schwaben.* Edited by EGLE. (Stuttgart, 1862.)

† Illustrated in the *Verhandl. des Vereins für Alterth.* in Ulm und Oberschwaben.

the north side of these sculptures was filled with the men and the south side with the women. The lower row, consisting of busts introduced on the side breastwork, is devoted to heathen personages. On the left may be seen seven figures of wise heathen—Pythagoras, Cicero, Terence, Ptolemy, Seneca, Quintilian, and Secundus; on the right there are the same number of Sibyls. These are followed on one side by the half-length figure of the master, and on the other side by that of his wife—at least, this is stated, and it does not seem to me improbable. The second row are at the back of the stalls, and contain to the left, in strong relief, the half-length figures of the prophets and the ancestors of Christ, and to the right the pious women of the Old Testament. Lastly, the upper row in the pediments, consisting of vigorously-designed half-length figures, is devoted to Christian personages. To the left we find the figures of the Apostles and other distinguished saints, and to the right female figures, among them Mary Magdalene, Martha, Elizabeth, Walburgis, and others.

The execution corresponds with the well-devised course of ideas. The master displays a fineness of characterization which he exhibits both in graceful and dignified figures. The two lower rows are the most excellent. As they were to be examined closely he gave them the most delicate finish, which is especially to be perceived in the noble heads and the exquisitely executed hands. In the latter we see thorough anatomical understanding, without hardness or sharpness; equally free is the treatment of the hair with its beautiful curls. The Sibyls have graceful heads, with a slight smile, which is occasionally veiled by a touch of melancholy. The countenance is a delicate oval, the nose noble in profile, the curve of the outline is scarcely perceptible, and the small mouth is open as if speaking. The hands are slender and delicate, with thin well-formed fingers; in short, the whole is pervaded with a feeling of the beautiful, such as few productions of the period possess. The sculptures of the two upper rows are no less life-like, though somewhat broader in treatment, and not so fine in detail. The lips and eyes of the upper figures exhibit traces of colour, the latter having a dark pupil on a white ground. Beyond this there is only a slight gilding to be observed on the architectural parts. A touch of humour is also occasionally introduced.

Other Works of Syrlin.

What Syrlin executed after this great work we know not. Only an isolated stone-work of the year 1482, the fountain in the market-place at Ulm, known under the designation of the "Fischkasten," bears his name.* It is a spiral Gothic pyramid, on the lower parts of which three slender knights are boldly and gracefully introduced in an advancing attitude (Fig. 285). Each of these elegant figures exhibits a

* Illustrated in the *Verhandl. des Ulmer Alterth-Vereins.*

different idea in the attitude. The life-like freshness of the small work was originally much increased by colour. All the other works ascribed to the master in Ulm are of an inferior kind. Still more decidedly may we refuse his participation in the rich but mechanically executed choir stalls in the Cathedral of St. Stephen in Vienna (1484), as the author of them has recently been authenticated as a Master Wilhelm Rollinger. Probably, however, he may have prepared the stone figures which adorn the dividing bar of the windows and their framework in the façade of the Town Hall. They are worthy of Syrlin; the drapery is free and flowing, the positions are easy and unconstrained, the heads are full of individual life, and the hair is finely treated. On the other hand, the statuettes in the sides are conventional and moderate in execution.

J. Syrlin, the Younger.

Jörg Syrlin, the younger, trained in the school of his father, adopted his style, and seems to have been a worthy inheritor of his art. In 1493 he executed the choir stalls of the Church at Blaubeuren, and in 1496 the stool in the choir. All the figures in the choir-stalls have been so barbarously destroyed that we must rather imagine than decide upon the style of the few heads that are preserved. The two figures on the stool exhibit elegance of attitude and life-like heads. The sounding-board of the pulpit in Ulm Cathedral, which he executed in 1510, is more important in an architectural point of view than as a work of sculpture. The three patriarchal-like figures, on the breast-work of the pulpit, seem to me to betray the hand of the younger Syrlin. They have, it is true, a certain constraint of bearing, but the heads are very expressive, and, like the hands, are finely finished. The hands, especially in their easy position and freedom of form, remind us of Syrlin's style. The choir-stalls of the Church at Geisslingen, the figures of the prophets in which are much injured, bear the date of 1512.

Fig. 285. From the Fischkasten at Ulm.

Other Ulm Masters.

Besides the Syrlins, other able wood-carvers were employed in and near Ulm, and in various points they evidence the influence of the elder Syrlin. One of the grandest works of this school, formerly ascribed to the younger Syrlin, is the altar of the Church at Blaubeuren, of the year 1496.* Without an equal in splendour, beauty, and elegance of ornament, it is remarkable for its rich works, both in sculpture and painting. In the central shrine there is a large Virgin and Child,

Fig. 286. From the Altar at Blaubeuren.

over whom two hovering angels are holding the heavenly crown. The two St. Johns, St. Benedict, and St. Scholastica, are gathered round them. On the inside of the inner panels, the Birth of Christ and the Adoration of the Kings (Fig. 286) are represented in bas-relief. All the rest is richly covered with paintings. The principal figures, especially the Virgin, are dignified and even grand, but they still fall far short of the nobleness of Syrlin's style. The outline is without his freedom, and the

Altar at Blaubeuren.

* Cf. *Der Hochaltar von Blaubeuren*, by C. and M. Heideloff.

execution is considerably inferior to that of his works. Moreover the form of the female figures is broader, heavier, and more ordinary in expression, and the treatment of the hair is less clever. All finer detail is left to the splendid colouring; for example, the veins of the hands are merely painted. Evidently the carver has from the first reckoned on the co-operation of the painter; yet this alone does not explain the difference of the style, and we must assume a totally different hand, and one, indeed, unknown to us. The Virgin exhibits a grand idea in her attitude, but she is rather stiff, the Child is ugly, and the drapery, which is well-arranged, in a dignified manner, is not finely finished, and even hard and indistinct. In most of the figures the artist endeavours to obtain a graceful effect by a stiff inclination of the head, which brings the head down into the neck, while the nose is raised, and all expression is lost. The scenes in relief are depicted with great life and simplicity of arrangement; only the figures here also are devoid of all higher beauty. The landscape backgrounds are not carved but simply painted, with a golden sky, a naïve combination of the two closely connected arts. The base of the altar contains half-length figures of Christ and the Apostles, able and characteristic heads, full of variety, and at the same time executed with unusual understanding of form; but they are also, to a remarkable extent, less beautiful and ideal than the works of Syrlin. From all this we see that the whole work is one of the ablest productions of its kind, and is conspicuous for splendour of execution and brilliancy of colour.

Altar in Ulm Cathedral.

In Ulm itself, we have still to mention the carved works on the altar in the choir of the cathedral, which must have been executed in 1521, at the same time as the paintings. The shrine contains a pleasing family scene of the holy Infant Christ first attempting to walk. He is only going from His mother's lap to His grandmother, who is sitting by the side, and is leaning kindly towards Him. Several saints are standing by as interested spectators. It is a pleasing work, and the expression of the round open countenances, which is not exactly fine, is very hearty. We can, indeed, not justly relish them immediately after Syrlin. As the altar belonged to the church of the Black Friars, for which Daniel Mauch (Mouch) carved another altar, he has been regarded as the author of this work also, although the supposition is for the present without any certain foundation.

Choir Stalls in Swabia.

Among the numerous other choir stalls in Swabia we shall only mention, as one of the most splendid works of the kind, those in the Monastery Church at Herrenberg,* according to the inscription completed in 1517, by Heinrich Schickhard. In the arrangement

* Cf. C. Heideloff: *Die Kunst des Mittelalters in Schwaben*, No. I.

and style of the ornamental sculpture, which is evidently borrowed from the Ulm model, it is far from attaining to artistic perfection in spite of its excellence. To the same master is also ascribed the excellent monument carved out of a slab of wood, which was erected in the hall of the castle at Urach, in 1519, to the deceased Count Heinrich of Würtemberg. Still the Renaissance decoration on it seems to me to contradict this. The figure of the prince is represented in a life-like manner, advancing on a lion. The execution is splendid, and the work altogether exhibits a special predilection for wood, as stone or bronze was usually preferred for monuments of the kind. We must also here mention the beautiful oratory of Count Eberhard, in the year 1472, which stands in the church at Urach, and is distinguished by the naïve relief of the sleeping Noah and his Sons.

Altars at Gmünd.

Among the most beautiful carved works of Swabia at the end of the fifteenth century is the large, newly painted altar in a chapel in the northern aisle of the church of the Holy Cross at Gmünd. We have already noticed (Vol. II. p. 66) the rich development of plastic art in this place, and we find it still advancing rapidly. The altar contains the pedigree of Christ or the Root of Jesse. Below lies the patriarch, sunk in deep sleep, supporting his long bearded head on his hand,—a figure full of dignity. In the shrine above, Mary and Anna are sitting, teaching the infant Christ to walk. On each side of them is a beautiful young woman with a child, thus forming the so-called "Holy Family of Christ," a subject at that time often treated. The little heads are quite charming and the figures graceful, similar to many others still constantly to be met with in Gmünd. The fine countenances with their noble oval form have, however, somewhat of indifference in expression, and the figures are not without constraint in their attitudes, but this is compensated by the splendid and grandly designed drapery, which is only slightly broken by angular folds. All round there are small half-length figures of prophets and kings introduced, full of life, though some of them are somewhat demonstrative in action; these are continued above in the graceful branchwork, where they are boldly looking out among the calyxes of flowers. Among them, in the centre, is an excellent figure of Christ on the Cross; the nude parts are well executed and the expression is noble; the whole splendid work is crowned by God the Father enthroned in majesty.

No less nobly is the sense of the beautiful displayed by this school, in the probably contemporaneously carved altar of the first southern choir-chapel in the same church. The body of Christ is borne by St. John, and is embraced by Mary, while Mary Magdalene supports one leg and with great tenderness endeavours to grasp the falling hand of her Lord. A peculiar nobleness of feeling preserves this representation, with all its depth of expression, from

unpleasing exaggeration. The heads and hands are well executed, the figure of Christ is full of dignity, the drapery alone exhibits less purity of style. The altar in the west chapel, on the same side, likewise contains a large carved work; namely, the venerable figure of S. Sebald as a pilgrim, with a long beard: in his hand he holds a model of a church, and he is advancing with dignity of movement. His garment is arranged freely in broad masses, and his head has a portrait-like stamp. Below are to be seen kneeling donators, and above two pretty hovering angels. The upper part of the altar contains the representation of a beautiful female saint, into whose bosom two harsh executioners are attempting to drive a nail. How long this predilection for carved work lasted, is evidenced by the choir stalls in the same church, a stately Renaissance work of the end of the sixteenth century. They are on each side crowned by twelve double statues, about half the size of life, and representing apostles, patriarchs, and prophets. Originally enough, it is each time the same figure that is introduced both inside and outside, and thus worked out of one piece, they are sitting with their backs to each other like Siamese twins. In the style of treatment, touches of earlier art are mingled with the mannerism of Italian influence.

Master of Ravensburg.

We find another seat of Swabian carved work in Ravensburg. There is a statue of the Madonna, originally brought from the parish church there, and subsequently in the possession of Herr von Hirscher, at Freiburg in the Breisgau, according to the inscription executed by Master Schramm. The same hand has been traced in another carving, which has passed from Ravensburg into the possession of the sculptor Entres at Munich.* It represents the mass of St. Gregory, with St. Catherine and St. Onofrius, figures faulty in organisation and somewhat stunted in their proportions, but with noble and expressive heads and beautifully flowing garments, delicately coloured. Lastly, to the same artist is ascribed an almost life-size statue of St. Ulrich, in the church at Bodnegg, between Ravensburg and Wangen.

Altars at Mühlhausen.

Several carved altars in the little church of Mühlhausen, on the Neckar, are little remarkable as superior works of art, but are worthy of notice as being characteristic types of the Swabian and Franconian schools. The purer sense of the beautiful that marks Swabian carving is recognizable in an altar, the shrine of which contains five crowned holy virgins. Two are holding a book, the third a basket (St. Elizabeth), the fourth, probably St. Barbara, a cup. The figures are executed with understanding, the attitudes are finely designed, the drapery falls softly, and the

* E. FÖRSTER gives an illustration of it in his *Denkm.* I cannot say where the work is gone since the sale of the collection.

charming round little heads are adorned with fair curls or plaits. On the other hand, I imagine I can trace the character of Swabian art in the five almost life-size, painted wooden statues of the high altar, in the same chapel. These are the saints Vitus, Wenceslaus, Sigismund, and two others, richly coloured and gilded. The heads possess able characterization, but the physical execution of the figures appears weak, and the drapery has those sharp and broken folds, which were nowhere so popular as in the Nuremberg school. The altar also of the church at Besigheim, a specimen of which we have given at Fig 287, betrays the influence of Franconian art.*

Fig. 287.
St. John the Baptist. Besigheim.

Carved Works at Hall.

Still more strongly is the influence of the Franconian school exhibited in the numerous carved works of the Church of St. Michael at Hall, none of which, however, are of any remarkable value. The most important is the relief of the Crucifixion on the high altar, a work crowded with figures. The small figures are finely executed, especially the female ones; some of them show also expressive action—as, for instance, Mary Magdalen, who is extending both her arms towards the crucified Saviour. The other incidents of the Passion, represented in a number of somewhat feeble and stiff compositions, are by an inferior hand. The altar in the eastern chapel of the choir gallery is an indifferent work; it contains a Holy Family, the principal figures in which, Mary and Anna, are teaching the Infant Christ to walk. (This latter figure has now disappeared.) Not much better is the altar of the year 1521 in the first northern choir chapel, with the somewhat short figures in haut-relief of three bishops, and on the panels the bas-relief figures of St. Onofrius and S. Nicolaus. Still the heads exhibit the effort at life-like representation unmistakably apparent in almost all the works of the time. More talented, but decidedly under the influence of the harsh Franconian style, is the work of the master who executed the altar in the first southern choir chapel; the haut-relief here represents

* Published in the seventh number of the *Würtemb. Alterthumsvereins.*

the Outpouring of The Holy Spirit, and the four bas-reliefs on the panels depict the entrance of Christ into Jerusalem, the Unbelief of Thomas, the Ascension of Christ, and the Death of the Virgin. The artist is a skilful imitator of the Würzburg master, Tilman Riemenschneider. Rather mechanical also are the three figures of saints in the second southern choir-chapel; the heads especially are insignificant, but the drapery is grandly and distinctly executed, and free from restless mannerism. Lastly, a carved altar in the sacristy, with a stiff relief in the centre of St. Michael killing the dragon, bears the date of the beginning of the sixteenth century. To a better hand may be ascribed the Last Supper, the small figures of which are represented with great freedom and life. Moderately good on the other hand are the reliefs on the side panels, depicting the Rich Man and Lazarus, the Last Judgment, and Hell; these are all coarse, and devoid of all higher merit. Yet this work, like most of the altars of the church, has retained its old colouring. It is said, that towards the end of the fifteenth century a master of the name of Peter Lohkorn lived in Hall, and that to him the wood-carving of the Church of St. Michael was consigned. It is difficult to ascertain, however, which of the existing works proceeded from him; yet he must have been esteemed, for when in the year 1487 the Provost of Ellwangen solicited the city for his services, the request was refused with decision.

Altar at Heilbronn.

One of the most splendid works of German art is to be found, on the other hand, in the Church of St. Kilian at Heilbronn. Not merely in its size, magnificence, and richness, but still more in its artistic value, the high altar of this church rivals the most famous works of the kind.* It consists of a shrine crowned by graceful baldachins, and which contains the wooden statues of the Virgin and Child, more than life-size, standing between a pope and a bishop on the one side, and the Martyrs St. Stephen and St. Laurence on the other. These figures are grandly designed, and are executed with bold masterly power. Mary exhibits a full round head, with an open expression, and beautifully formed lips. The attitude of the Infant Christ is charming; the two princes of the Church are full of dignity; and the two martyrs display splendid youthful heads with curling and masterly treated hair. The drapery has, indeed, the sharp angles, in the style of Riemenschneider's works, but the principal masses are arranged in a grand style. The base of the altar is divided into three niches by richly-entwined Gothic branchwork, and these are filled with seven life-size half-length statues. In the centre is an Ecce Homo, extremely

* There is an unsatisfactory illustration of it in TITOT: *Beschreib. der Hauptkirche in Heilbronn.* (Heilbronn, 1833.)

noble in expression, supported by Mary and St. John; the scene is one of touching depth of feeling. Especially in fine conception is the trait of the sorrowing Mother supporting even the elbows of her Son with tender care. The four great Fathers of the Church by the side are represented in various attitudes of profound reflection, leaning the chin on the hand, or bending down the head, heavy as it were with thought: all portrait-like heads, full of individual life, and fine execution. Above the baldachins of the shrine, framed with leafwork, are two sibyls and two female saints; and in the perforated crowning above Christ appears on the Cross, with Mary Magdalene kneeling at the foot, and Mary and St. John on the consoles by the side; and still higher, likewise, under baldachins, several statuettes of saints.

This is only the central part. In addition to this there are the panels now placed at the side, containing representations in relief, which certainly even surpass the other parts of the work in artistic value. In well-designed compositions, which only slightly yield to the picturesque tendency of the period, the Death of the Virgin, and the Outpouring of the Holy Spirit, are depicted in strong relief on the right. In the Death of the Virgin the Apostles are pressing eagerly forward to bring her the last rites of the church. St. John, with that naïve anachronism, which is one of the strongest characteristics of mediæval art, holds out to her the consecrated taper; St. Peter is coming with the holy water, a third with the vessel of incense, while others are kneeling and praying for the departing spirit. The heads are full of splendid character, with fine portrait-like features, cleverly treated hair, and vivid expression of feeling. The physical part is well understood; as, for example, the glimpse of the sole of the foot in the kneeling figures, in which conscientious naturalism has reproduced every wrinkle. The Outpouring of the Holy Spirit is also excellent in composition—the figure of the Virgin in the centre seems to refer to all, and each personage is distinctly designed. The manner in which all the assembled people look up, and expectation rises to the highest pitch of excitement, while Mary sits in the midst calm and composed, is as successful in design as it is excellent in execution.

On the other side a broad relief depicts in two connected scenes the Birth and Resurrection of Christ. The artist has expressed in a few figures all that is necessary, not merely simply, but beautifully. The Infant Christ just born and, lying on the ground, is worshipped by His mother, by St. Joseph, and by three lovely angels who have approached. The Virgin is one of the most successful figures which the fifteenth century has produced; grand and perfect in form, she is bending her noble head in adoration with an expression of heartfelt gratitude. The landscape background is moderately detailed. In the distance the Birth of Christ is announced to the shepherds

on the field. By the side Christ is advancing with the standard of victory between the amazed watchmen. The utmost variety prevails here in the attitudes of the figures, some of them slumbering and others staggering up in confusion. One bearing a crossbow displays a splendid portrait-like head. Over the entire work, however, there is diffused such a breath of beauty, power, and life, that I do not hesitate to reckon it among the master productions which place Northern art on a level with the art of the same period in Italy. Only the drapery, although arranged grandly and with variety, has the angular folds of the time. At the same time, the effect is much damaged by a modern coating of oil colours. The last-mentioned panel contains the name of the master in reversed Hebrew characters;* the date is 1498.

Door at Constance.

The most southern monument of Swabia, but not of Swabian art—for this, as we shall presently see, penetrated much farther southwards—are the door-panels in Constance Cathedral, completed by Simon Hayder in 1470.† They depict with much life the Passion of Christ in a number of powerfully treated scenes in relief.

Sculptures of Switzerland.

The Swabian school may be traced in a series of works far into Switzerland, where at this period architects and sculptors were repeatedly summoned from the adjacent province of Swabia. This is the case for instance with a carved altar in the Roman Catholic Church at Winterthur, which was brought from the church at Reams (Graubünden), and according to the inscription was executed in 1501 by Master Ivo Strigeler, it seems, of Memmingen; it is also especially apparent in the magnificent high altar of Chur Cathedral executed towards the end of the sixteenth century by Master Jacob Rösch (not wholly completed in 1499).‡ This also is a masterpiece of northern art, and is all the more interesting as it so purely and beautifully represents the spirit of Upper German sculpture on the very threshold of Italy. It is attractive moreover from its excellent preservation and uninjured polychromy. In its subject also it is perhaps the most important of *all* similar works. For on one side it contains the whole history of the Passion of Christ until His death on the Cross; and on the other side (in the interior and in the crowning tabernacle) it contains the glorification of the Virgin and of the Patron Saint of the place; all this is combined with figures of the Prophets from the Old Testament, with saints, martyrs, and angels, so that the whole historic and symbolic matter which the art of the thirteenth century diffused over the

Altar at Chur.

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* It is necessary to take an impression on paper or tinfoil, in order to read the inscription perfectly. Some name like Albrecht Michael Sturm can be deciphered.

† Illustrated in the *Denkm. des Oberrheins*, No. I.

‡ See accurate description in the *Mitth. der Antiq. Ges. in Zürich*, Vol. xi., No. 7.

portals and façades of churches, is here compressed into this ingeniously devised altar shrine. The execution appears unequal, as is always the case in works of such extent, and the figures incline, like most later Swabian works, to want of symmetry in their proportions. But in the female and youthful figures, especially those above in the baldachin, there prevails a sweetness and beauty which remind us of the best works in Swabia.

Other Altars in Graubünden.

This excellent work, however, does not stand alone in the Graubünden territory.* The monastery church of Churwalden possesses at the present day three carved altars, and of these the altar of the Virgin in the inner church, executed in the year 1477, is distinguished for grandeur and splendour, no less than for its airy structure. The Lucius altar in the outer church executed in the year 1511, is still in good preservation; the altar of St. Catherine is, however, to a great extent destroyed. The Church to the Virgin at Lenz, in the Albula Valley, possesses a similar carved altar, of the year 1470; and the parish church in the adjacent town of Brienz contains an altar which was consecrated with the church in 1519. The altar in the parish church of the village of Alveneu seems to be rich in design and splendid in execution; it contains large statues of the Virgin surrounded by saints, and it is adorned with reliefs. In the church at Saluz there is a carved altar with scenes from the Life of Christ, and with figures of the saints; there is another of less value in the parish church at Tinzen; at Ems in the Rhine Valley there is a more important one of the year 1504; and there is one of the year 1520 in the parish church of Igels in the Lugnez Valley. The altar in the Church of St. Sebastian in the same town was executed in the year 1506 by the beforementioned Ivo Strigeler. The great number of these works which are here compressed within such a narrow space must excite astonishment. Yet we should be able to point out a similar abundance in several parts of Germany, if the same respect for antiquity were more constantly to be met with.

Lucerne.

As a solitary work, we have yet to mention the relief on a side altar of the church at Lucerne, which affords a pleasing representation of the Death of the Virgin in the presence of the Apostles.

Sculptures on the Upper Rhine.

In the lands of the Upper Rhine the few carved works still existing exhibit much affinity with the style introduced there in painting by Martin Schongauer. A master of the name of Desiderius Beychel executed in 1493 the choir stalls and the base of the altar with figures of the Apostles, for the Church of the Antonites at

* I owe the following notices to D. Chr. G. BRÜGGER, of Churwalden, who kindly assisted me with information.

Issenheim, now in the museum at Colmar.* The figures are somewhat hard and mechanical. The grand figures in the same place of St. Antony between St. Augustine and St. Hieronymus are, on the other hand, excellent. The choir stalls of the cathedral at Breisach, formerly in the Marienau Monastery there, seem to be important. In the same church there is a splendid carved altar of the year 1526, with figures of the saints and the Crowning of the Virgin; the monogram H.L. found on it belongs to a master hitherto unknown. Lastly, in the Cathedral of Freiburg in the Breisgau, there is a carved unpainted altar to the Virgin in the choir gallery.

School of Augsburg.

One of the principal seats of Swabian art is Augsburg; in painting she rivalled her sister city Ulm, but in sculpture she was not equal to her. Still, the few sculptures which we find there exhibit a noble style, the beauty of which rests in the full development of the form and in the nobleness of the heads, especially of the female ones. In the Maximilian Museum there is a most solemn Madonna statue, probably executed about the middle of the fifteenth century, and taken from the Church of St. Ulrich (cf. the more accurate description on page 65). We may also now mention the torso of a statue of St. Sebastian in burnt clay to be found in the same place, executed at the end of the century, a work exhibiting the strictest and grandest naturalism. Lastly, in the National Museum at Munich there is an animated representation in relief of the Death of the Virgin, which was brought from Augsburg.

Bavarian Carved Works.

In the Bavarian carved works the more ideal mode of conception equally struggles with the realistic striving of the period, producing at times a noble delineation of the forms of nature and the expression of deep feeling. The rich collection of the recently founded National Museum at Munich possesses a number of excellent specimens. Thus, for instance, there is a splendid group in relief brought from Ingolstadt, depicting the oft-treated scene of the Death of the Virgin with a grandeur of conception and a nobleness of feeling which appear all the more beautiful when we compare the work with the representations of the same subject brought there from Augsburg and Würzburg. The latter especially is distinguished by harsher expression and more exact delineation of form, while the Augsburg group, though possessing likewise great depth of feeling, betrays less finished execution. The head of the Dying Virgin possesses thoroughly classical beauty. An illustration of the Madonna praying,† from the Church of Blutenburg, near Munich, one of the

* Cf. Fr. Mone in the *Anzeiger des Germ. Mus.*, 1862, No. VII., p. 231.

† This, as well as most of the illustrations in this section, are copies of Hanfstängl's excellent photographs.

purest creations of the period, may give an idea of this style (Fig. 288). Among the other works in wood now in the National Museum, I must still mention a graceful group of the Virgin, Anna, and the Infant Christ. The Virgin has quieted the Child, and the grandmother desires to have Him. This is a work of similar nobleness both in form and expression. On the other hand, we perceive a striving after portrait-like characterization in the excellent painted statue of St. Willibald, brought from Eichstädt, which in its naturalistic fineness and exactness is allied to the works of Riemenschneider. The extreme exaggeration of this tendency to characterization, which frequently verges on fantastic caricature, is exhibited in the statues of buffoons in the Town Hall at Munich, which display a wild carnival mirth combined with vigorous humour, though the costume of the period is introduced on sacred personages; this also appears here less angular and motley than elsewhere, and is arranged with fuller flow of drapery. This is the case, for instance, in the gracefully-coloured wooden statues of St. Barbara and St. Margaretha (Fig. 289). which are in the museum at Freising.

Fig. 288.
Madonna, from Blutenburg.

Carved Works in Austria.

An excellent carved altar, brought from a church at Botzen to the National Museum at Munich, may form the transition to Austrian sculpture. Of no extent, it is true, it nevertheless claims attention from the delicacy of the execution. An insulated group in the centre represents Mary and Joseph worshipping the newborn Christ. The little one is lying between the two, and with a charming action is desiring the mother. Four little angels, with open child-like faces, full of amazement and joy, are kneeling round the newly-born with that naïve and curious expression with which children greet some newly-arrived little brother. The hearty tone of German domestic life is breathed in the representation, imparting an attractive character even to the constrained attitudes of the parents. Through an open gallery two shepherds, with an ox and ass, are gazing on the scene with an air of devotion. In the rich landscape background the three Holy Kings are approaching on horseback with their suite. The body of Christ supported by St. John, Mary, and Mary Magdalene, which appears at the base of the altar, exhibits the master on his weaker side; on the other hand the two bas-relief figures of two holy women standing

on a rich tapestried floor, which are introduced on the panels (Fig. 290), possess a solemn grace, arising from fullness of form and even from a certain constraint of attitude.

Michael Pacher.

By far the most important Austrian master, so far as we can judge, is Michael Pacher of Brauneck, in the Tyrol, who appears as a citizen there, in a record of the year 1467.* Like so many artists of that period, he was at once a painter and a sculptor; for, in a

Fig. 289. S. Margaretha. Freising.

Fig. 290. From an Altar at Munich.

contract of the year 1471, still in existence, there was an agreement made with him for a carved altar for the Church at Gries, and the size of the altar in the Church at Botzen is given as a standard. The altar at Gries is still standing; that at Botzen (which has hastily been regarded also as Pacher's work) is supposed to be the altar mentioned above in the Munich Museum. It is more certain that Pacher executed the altar of the Church of S. Wolfgang in Upper Austria, and completed it in 1481. This also, both in extent and

* Cf. respecting him, ED. FREIH. VON SACKEN in the *Oesterr-Kunstdenkm.* (Stuttgart) I. p. 125, *et seq.*, and illustration on pl. 19.

artistic value, is one of the first works of the epoch. While the four panels on the outer and inner sides are adorned with paintings, the central shrine contains a single scene with figures larger than life. The Virgin, as Queen of Heaven, surrounded by small angels, who are bearing the train of her mantle, kneels to the right before her Son, who is seated on His throne, and who looks at her with reverence and raises His right hand in blessing towards her. At the sides stand St. Wolfgang with the model of the Church and St. Benedict with the bishop's crozier. The arrangement is grand, simple, and effective; for the figures, luminous with gold and colour, stand distinctly forth from the gloom of the deep niche with its overhanging baldachin. It is true the figures show a deficiency of physical knowledge, and the sad habit of the time is even here perceptible, the concealment of all distinct development of the form under the inflated, distorted, and angular folds of the drapery. It seems, therefore, that "der erber und weis Maister Michel Pacher," as he is called in the record, pursued his studies in the Franconian school. But he preserved his own sense of the beautiful and poetical feeling, and these are exhibited in the sweetly humble head of the Virgin, who is turning the beautiful oval of her countenance sidewards as if embarrassed, and allows her down-cast look to rest on the people around; also in the dignified and solemn expression of Christ, and in the open and naïve child-like faces of the angels, who are strangely grotesque in the arrangement of the drapery, but express their joyous mirth by their bodily advancing movement. How deficient was the artist's understanding of the physical structure may be seen in the exaggerated height of the two saints, who are entirely enveloped in drapery, while Christ and the Virgin display rather too compact proportions. In spite of all this the whole is full of poetry and nobleness of feeling. The altar base contains a distinct and somewhat genre-like relief of the Adoration of the Kings. In the perforated tabernacle which crowns the work the scene of Christ on the Cross, attended by St. John and Mary exhibiting vehement grief, is introduced by an inferior hand; by the side are St. John the Baptist and St. Michael, the latter holding the balance and striking it with the sword. On separate consoles above are two female saints, two adoring angels, and God the Father enthroned. The youthful knightly figures of St. George and St. Florian, who are introduced on rich consoles at the sides of the altar, are of higher importance. St. Florian wears a turban and is pouring water from a can upon a burning fort.

No other works have been authenticated as by this master (except some paintings which we must here pass over) but two carved panels in the Ursuline Monastery at Brauneck.*. But his labours as a wood-carver were not

* Of a Friedrich Pacher of Brauneck, probably a son of Michael, nothing is known but a painting.

isolated in Austria. We owe to the investigations of the scholars of that country a rich number of notices respecting works of a similar kind,* though for the present, we have no certain knowledge of the artistic character of these works. Most of these altars accord in the large statues of saints contained in the central shrine, with reliefs and occasionally paintings on the folding panels. The home of Michael Pacher, the Tyrol, and the adjacent district of Steiermark, are rich in works of this kind. A large and thoughtful composition is to be seen on the altar of the Church at Lana; and another panelled altar in the Church at Weissenbach contains rich sculptures. Matheis Stöberl, in 1509, executed the altar in the Church of S. Magdalena in the Ridnaun Valley. Other similar works are to be seen in the Franciscan Church at Botzen of the year 1500, where, as is often the case, the sculptures are superior in value to the paintings; also in the parish Church there is an altar, the contract for which was concluded as early as 1421 (if this is not an error!) with Meister Hans Maler of Judenburg. In the Church at Mils, near Hall, there is a Mount of Olives carved in wood, which is famous on account of its exact and realistic conception. The remains of old wood-carving in the Museum at Bregenz are of no importance, and indicate Swabian influence. There is an altar of the year 1493 in the Church of S. Catherina in the Kathal; there are others at Reifling, St. Johann, and at Wenk in Steiermark; in the Church at Hallstadt† (beginning of the sixteenth century), in Upper Austria, there is an imposing work at Besenbach, near Linz; and at St. Michael, near Freistadt, at Waldburg, and Käfermarkt. In Lower Austria also, there are carved altars at Zwetl, Mauer, Pulkau, Laach, Schönbach, Pöggstal, and Heiligenblut. Wood-carving was also used for other purposes. Thus, the door-panels of the Capuchin Church at Salzburg‡ exhibit ably executed relief busts of Mary, St. John the Baptist, and the Apostles, two of which are at present missing, belong to the year 1470. On the pillars of the Church at Wiener-Neustadt, wooden statues of the Apostles are combined with figures of the Prophets, the Virgin, St. Sebastian, and other saints, all showing vigorous but unpleasing naturalism, reminding us of the extreme style of the Nuremberg school.§

Carved Works in the Tyrol.

Steiermark.

Upper and Lower Austria.

Carved works in Bohemia and Moravia.

In Bohemia we must mention the altars of the churches at Eyle, Zbraslav, and Libis, near Melnik, the latter containing scenes from the Passion, while usually in South German lands

* Principally in the *Mitth. der Centr. Comm. Jahrg.* I., II., III., and V.

† Also in the *Mitth.* 1858, pl. 3.

‡ *Ibid.*, 1856, pl. 3.

§ Two statues are given in a faithful illustration in the *Oesterr. Denkm.* (Stuttgart) II. pl. 36.

representations relating to the Passion are more rare than in North Germany. A similar style is to be recognized in the life-like group in the Church at Graupen, representing with thrilling power the Suffering Christ surrounded by the infuriated populace. In Moravia a master named Andreas Morgenstern, of Bohemia, executed an altar for the Church at Adamsthal.

Transylvania and Hungary.

The predilection for this style of art extended at this time just as far as the influence of German art was felt. Thus we find even in Transylvania a carved altar of the beginning of the sixteenth century in the Church at Radeln, in the Schässburg district. Especially rich in these splendid works are the churches in Upper Hungary, in the Zips, where, as in most mountainous lands, this branch of art was cultivated. Many of the churches here contain a number of these panelled altars, several of which seem to possess higher artistic value. The Jacobskirche in Leutschau alone possesses six altars of this kind.* There are the same number in the parish church at Bartfeld,† among them one of the year 1505; others are in the Elizabeth Church at Kaschau, and in the church at Georgenberg. These lands, at that time under Polish rule, undoubtedly had their art-centre at Cracow, and we shall there find one of the most famous masters of German wood-carving, from whose school probably these Upper Hungarian works emanated.

Veit Stoss.

This artist was Veit Stoss, respecting whose birthplace, and even name, there has been ever much dispute. The Poles call him Wit Stwosz, and assert that he was born at Cracow.‡ On the other hand, it has been recently proved that Veit came from Nuremberg, as in the year 1477 he gave up his right as citizen there, and went to Cracow.§ In the year 1496 he returned from thence to his native city, where he paid three gulden for his re-admission. If Stoss was about forty years of age on his departure from Nuremberg, which we may suppose to have been the case, as he must have possessed a wide reputation to have been summoned to Cracow, he must have been born about 1438, and was perhaps a son of the brass-founder, Michel Stoss, who was admitted in 1415 as a citizen of Nuremberg. We know of his subsequent life that he caused much care and distress to the honourable council of the city of Nuremberg. In one decree he is spoken of as an "irrig und geschreyig man" (an erring and disreputable man); and in another, as an "unruwiger hayloser Burger, der Einem Erbern Rat und

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* Cf. the detailed account by W. MERKLAS in the *Mitth. der Oesterr. Centr. Comm.*, 1860, p. 277. *et seq.* and the illustration on pl. 8, 9.

† See J. v. LEPKOWSKI's account in the same work, 1858, p. 253 *et seq.*

‡ In a letter to the Nuremberg council he signs himself "Feyt Stwooss." NEUDÖRFER (p. 25) speaks of him as a native of Cracow.

§ By J. BAADER, in the *Beiträge zur Kunstgesch.* (Nuremberg), II., p. 44 *et seq.* Cf. I. 44, *et seq.*

gemainer statt vil unuw gemacht" (a restless and graceless citizen who has caused much uneasiness to the honourable council and the whole town). He had, it is said, forged an obligatory bill, and had subsequently begun an unjust lawsuit against a fellow-citizen. Being convicted of his crime, according to the law he ought to have suffered death; but the council pardoned him at the request of various quarters, and only had him branded. The executioner had to pierce both cheeks with a hot iron. A similar crime was committed in Venice by Veit's contemporary, Alessandro Leopardo, in order to free himself from a heavy debt. He, however, according to the decree of the 9th August, 1487, was only banished from Venice, and the execution of this sentence was even delayed, and at length, it appears, wholly remitted, so that the artist might finish the equestrian statue of Colleoni.* Veit Stoss, however, did not stop at the crime he had once committed. He broke the oath given to the city, went over to her foes, plotted all sorts of evils against her; and then returning, he was thrown into prison, and suffered other restrictions. He died in 1533 at an advanced age, it is said, perfectly blind.

Stoss' works of Art.

This graceless and restless citizen, this false perjurer, was, in spite of all those who endeavour to explain and construe the works of a poet and an artist by the personal events of his life, one of the most tender and feeling wood-carvers, and his works display the youthful purity of the Madonna and other saints as few masters of the time have done. The series of his best known works begins with the high altar of the Frauenkirche at Cracow, which he executed between 1472 and 1484.† The shrine contains the Crowning of the Virgin, a grand composition with colossal figures; the panels are covered with reliefs from the life of the Virgin and her Son. Next follows, in 1492, the monument of King Casimir IV. in the Cross Chapel of the Cathedral, a work of solemn splendour and dignified arrangement, completely executed in red Tatra marble.‡ On the sarcophagus rests the figure of the King in rich coronation robes, with his crown and sceptre: the aged and emaciated features are decidedly portrait-like in expression. The sides of the sarcophagus exhibit small figures which, in pairs, surround a coat of arms. They depict different classes, who with lively gestures of grief lament the death of their sovereign. Above the monument, on eight slender marble columns, the capitals of which are covered with graceful little figures in biblical scenes bearing on the subject, rises a Gothic baldachin of shallow arches intersecting

In Cracow.

* See MOTHES' *Gesch d. Bauk. in Venedig.* ii. 147.

† How MOTHES' date is to be harmonized with the above-mentioned fact, that Stoss gave up his right as a Nuremberg citizen in 1477, and went to Cracow, I must leave unsettled.

‡ J. VON LEPKOWSKI gives an accurate description of it in the *Mitth. der Centr. Comm.*, 1860, page 296, *et seq.* Illust. in E. FÖRSTER'S *Denkmäler*, vi.

Jörg Hueber.

each other, and studded with crabs. The master of these sculptures, Jörg Hueber, styles himself a pupil of Veit Stoss. The whole monument, with all its richness, is a work of dignified simplicity.

Veit Stoss again appeared as a wood-carver in 1495 in the stalls of the town council in the choir of the Frauenkirche. We may suppose that the industrious master, with his numerous atelier, executed several works besides these in or near Cracow. How widely his works were disseminated may be gathered from the fact that after his death the executors of his will sent messengers to Poland, Bohemia, Hungary, and Transylvania, either to demand payments or to see after his productions.* He also always attended the fairs in South and Central Germany for the sake of selling his works, just as Dürer's wife used to offer for sale at the annual markets the engravings and wood-cuts of her husband. While, however, Dürer was extremely conscientious with all his works, most of his art contemporaries treated their profession as a handicraft, and allowed much insipid, and even rude work by inferior hands, to pass into the world under their names. Under these circumstances, it is necessary to give accurate attention to works that, under famous names, frequently conceal the unpleasing production of a dozen associates. For this reason the carved works also in and near Cracow must be subjected to a strict investigation.†

Stoss at Nuremberg.

When Veit Stoss returned to Nuremberg in the year 1496, he found there an art-life, such as no German city has witnessed in similar abundance and healthiness, either before or since. Adam Krafft stood at the height of his labours; Dürer and Peter Vischer had reached their prime; and side by side with the younger generation, the aged Wohlgemuth at the head of a great atelier, was still unweariedly occupied with painting and wood-carving. Among the earliest works which Veit Stoss produced in Nuremberg, I may reckon the noble bas-relief of the Crowning of the Virgin by Christ and God the Father, now preserved in the Burgkapelle (Fig. 291). The composition is distinct in its arrangement; the relief style is handled with skill, and the execution exhibits masterly perfection. It is true the figures are somewhat thin, but they are finely delineated; it is true the attitude of Christ especially is somewhat overstrained, and the simplicity of the design is diminished by the creased folds of the drapery: still a spirit of charming purity and softness pervades the scene, which is rather calmly pleasing than solemn. The

Crowning of the Virgin.

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* J. BAADER, ii. p. 46.

† HERR VON LEPKOWSKI'S work, which has this end in view, and which appeared in the *Krakauer Zeitung*, 1857, Nos. 128 to 134, has unfortunately never fallen into my hands.

Madonna is a genuine type of the female heads by the master—lovely and refined as they are, though in nowise poetical or expressive of mind. Christ has an insignificant expression; but in the magnificent head of God the Father there is, if not mighty power, gentle and paternal dignity.

Fig. 291. Relief by Veit Stoss. Nuremberg.

Madonna of the Frauenkirche.

In the year 1504, the great Madonna statue was placed on the altar of the right side aisle in the Frauenkirche.* In this work the master rose to free grandeur of style; the figure and the drapery are excellent, although the arrangement of the latter is frequently injured by sharp angular folds; regal grace pervades the head. With her figure bent backwards, she is holding the Child with a charming movement of the hand—the nude little one is pressing forwards with a playful action. The head alone of the Infant Christ is less successful. The chief work of the master is, however, the Angel's Salutation in the Church of St. Laurence, which was presented by the patrician Anton Tucher in 1518. In the centre of the choir the colossal work is suspended from the vaulted ceiling. The salutation of the angel is somewhat stormy in

Angel's Salutation.

* Valuable notices respecting Nuremberg art are given by R. v. RETTBERG. *Nürnberg's Kunstleben.* (Stuttgart, 1854.)

character. As if flying, he rushes by, so that the garments, agitated by the movement, flow round him, and the figure is almost lost in the inflated folds. The Virgin is full of regal majesty, though her action is somewhat constrained. One hand is placed on her bosom; with the other, which is holding the prayer-book, she covers her figure. Still her attitude breathes majestic grace. All round there is a circle of medallions, containing the seven joys of the Virgin in bas-reliefs. Here, again, we find the genuine plastic spirit of the master. The compositions could not be more distinct or speaking; the requirements of the relief style could not be more beautifully obeyed. At the same time, the whole is pervaded with the soft loveliness of his female heads. If we turn our eyes from the bad style of the drapery which he shared with most of his contemporaries, we shall not find many works in the whole epoch which can equal the simple beauty of these works.

In these Nuremberg productions Veit Stoss has carried the art of carving from the narrow limited position it had hitherto occupied in the decoration of altars, and has procured for it an independent style, truly plastic in character, and adapted it both for the insulated statue and for reliefs. His best works exhibit the constraint of the time only in a certain uniform type of figure, and in the restless drapery, from which he could not free himself: in all other points they possess imperishable value. To him alone, therefore, may be also ascribed the famous panel of roses in the Burgkapelle, which was formerly in the Frauenkirche.

Panel of Roses.

In the centre of a panel seven feet high by five broad, is a wreath of roses in relief, covering more than the upper half of the panel. The panel is full, with four rows of small half-length figures, arranged round a cross of St. Antony. Above is God the Father, with the Dove of the Holy Spirit, surrounded by the Virgin and Child, and by angels; then follow patriarchs and prophets, apostles, Fathers of the Church, martyrs, and, lastly, female saints, among whom Anna, with the little Mary and the Infant Christ on her arm, are not wanting. All that remains of the panel below is filled with a life-like representation of the Last Judgment, ingeniously adapted to the space. The whole edge of the panel consists of a number of small reliefs. The half-length figures of twelve saints are introduced in a strip above. The other three sides are filled with twenty-three small compartments containing miniature-like scenes, depicting the History of Man and his Redemption, from the Creation of Eve to the Ascension of Christ and the Virgin. Nothing can surpass these scenes in delicacy and grace. Few works, however, attain to such life-like power of narration, which is equal even to the tragical catastrophe depicted. The Expulsion from Paradise, the Death of Abel, and the Scourging of Christ, may be designated as models of dramatic delineation. On the other hand,

the Sacrifice of Isaac is less successful, because Abraham has an apathetic expression, such as is occasionally to be found in Stoss's figures. The distinctness of the relief style, and the skilful animation of the composition, remind us vividly of the sculptures in the Angel's Salutation. Also the treatment of the bearded men's heads and of the fine female countenances shows Veit Stoss's hand. Just as well the peculiar style of executing the nude figure, especially the round (far from beautiful or normal) form of the bosom in the enthroned Judge of the World, indicates his work. The drapery also, on the whole, corresponds with his style, although it is more simple and distinct than elsewhere in his Nuremberg works. These differences I explain from the fact that I consider the Rose Panel as one of his earliest works there, produced before he had yielded to the influence of the prevalent style of drapery; produced, also, in competition with the thrilling works of Adam Krafft; produced finally, in order to give his Nuremberg fellow-citizens a proof of the truth of his Cracow fame, in richness of idea, grace of form, and delicate masterly execution.

Altar in the little Church of St. John.

The high altar in the little Church of St. John is probably a later work by the master. It contains in painted carving the almost life-size statues of the Virgin and Child, and the two St. Johns. The two heads are fine in form, only that of the Madonna is somewhat large and vacant, and possesses cold beauty; yet we may well ascribe it to Veit Stoss, as in his earlier works the germs of such a style are perceptible. The drapery which is somewhat inflated, but grandly designed, seems to me in his manner. The Child is naïvely represented seizing a bunch of grapes. The two saints are somewhat conventional in their attitudes, St. John the Baptist especially; the hands are full of delicate life. (The statue of Bacchus, close by, is an able work, with perfectly executed drapery; the head has an air of soft melancholy. It seemed to me by another, but no less excellent hand.)

Other Works.

The bas-relief of an Angel's Salutation in a chapel in the Ægidienkirche appears to me to bear much affinity with the works of Veit Stoss both in the excellences and also in the deficiencies of his style; the Angel is very beautiful, the hands are fine, but the Madonna is somewhat stiff. Corresponding likewise with his style is an altar in the Jacobskirche, which is a perfect museum of Nuremberg sculptures in wood and stone; it contains an insulated group of St. Anna holding the Infant Christ on her lap, and grasping the arm of Mary, who is standing beside her. The latter is holding her hands piously, and with her beautiful oval head, is looking forth from the group with an expression somewhat devoid of interest. Charming hair is falling over her shoulders, the drapery is gracefully arranged, but the attitude and expression of St. Anna are less successful, and the group

is not finely balanced. As, however, Veit Stoss is masterly in arrangement, this can be no work of his own, but may be supposed to have been executed by an artist subject to his influence. On two consoles, by the side of this altar, the Visitation is represented in the separate figures of Mary and Elizabeth. Elizabeth is of inferior value, Mary, on the other hand, in her hasty advance, in the bold flow of the waving drapery, and in the noble beauty of the fine oval head, is a genuine idea of the master's. Lastly, the perfect impress of his mind and hand is stamped on two relief panels of the Annunciation and Circumcision in the possession of Herr Bruno Lindner at Leipzig. They approach nearest in style to the Crowning of the Virgin in the Burg Church. A similar and no less excellent Crowning of the Virgin, thoroughly like the other in arrangement, is to be found in the choir gallery of the Upper Parish Church at Bamberg. On the other hand the great crucifix with Mary and St. John on the high altar of S. Sebald, executed in the year 1526, which is regarded as the best work of Veit Stoss, can scarcely have been produced by the master, at that time eighty-eight years of age, although his style is plainly recognizable in it, and Neudörffer ascribes it to him. The figure of Christ is excellent; the head, so far as one can judge, is noble. St. John is expressively characterized by a slight inclination of the head; the figure also, in spite of the inflated drapery, is distinctly delineated. The Virgin's garment is, however, too much broken up by folds, and her countenance is in no wise noble. Whether, lastly, there are any remains of the life-size figures of Adam and Eve, executed by the master for the King of Portugal, we know not. Neudörffer extols them and says, they were "of such size and appearance that they seemed to be living, and the sight of them filled the spectator with amazement."

Wood Sculpture in Nuremberg previous to Stoss.

We must now cast a glance backwards in order to be able to obtain a complete picture of the history of wood sculpture in Nuremberg. For as Stoss had come there in 1496, the new style had already made its way there for some time, and had produced a series of works, the authors of which, though unknown to us by name, merit our esteem. In some works, which we may place soon after 1450, we can mark the transition from the treatment of the Middle Ages to that of the more modern time. In the Church of St. Sebald there is a large painted haut-relief figure of the Queen of Heaven affixed to a pillar in the choir. She is holding somewhat awkwardly in both her arms the coarsely-treated little one, who is struggling with unruly efforts, and is playing with a pear. Two small angels are endeavouring to the utmost to place the crown on her head, while two others, at her feet, are holding the crescent on which she is standing. While the strong curve of the figure, which is almost hidden by a mass of splendidly flowing drapery, arranged in Gothic folds, and appears

proportionally heavy, reminds us of an earlier epoch: the somewhat vacantly smiling face, with its broad forehead, is thoroughly individual, although still devoid of all portrait-like exactness. On another altar, in the same church, in prettily gilded and painted carved work, Mary is represented sitting on a seat with St. Anna, and between them the Infant Christ. The grandmother is reading eagerly from a prayer-book, but the little one is grasping after the ball which Mary holds in her hand. It is a charming work, with round and soft forms, and it likewise marks the transition from Gothic art to the newer style, and this at a still earlier stage. The four saints, standing behind the principal group, are inferior.

Michael Wohlgemuth.

The decided change to realism seems to have occurred in Nuremberg about 1470. Among the most active masters, Dürer's teacher, Michael Wohlgemuth (1434—1519) must be mentioned. It is true we know him only as a painter, but as most of his great altar works are composed of carvings and paintings, and he appears in several as the undertaker of the entire work, he must, at least, have superintended the sculptors, if he did not take part in their execution. Much in his work shows the rough hand of apprentices, for he pursued the production of these extensive works in a business-like manner at the head of a large atelier. In what way the proceedings were occasionally carried on, we learn from the contract which Wohlgemuth concluded in 1507 with the council of Schwabach respecting an altar. It is here expressly stated that "when the panel is to be altered in one or more places," he is to work at it until one of the committee appointed on both sides declare it "good;" "when, however, the panel requires such great alteration that this is not possible, he is to keep such panel himself, and is to return the money given." It is a remarkable fact that also in Wohlgemuth's principal works the sculptures surpass the paintings in artistic value.

Cross Chapel at Nuremberg.

Among the earliest works of this kind belongs the high altar of the Haller Cross Chapel at Nuremberg, probably judging from the fineness of its style, executed about 1470, the grandest altar work which the town still possesses. In the shrine there is a life-size group depicting the Mourning over Christ. The dead body is noble in expression and excellently designed, and is neither hard nor unpleasing. Mary is weeping, and bends down over His countenance, while she supports Him beneath the arm. St. James is seizing Mary's other arm with great tenderness, while at his feet Mary Magdalene is crouching bathed in tears, and softly covers the body with the shroud. St. John, Nicodemus, and Joseph of Arimathea, splendid characteristic figures, are standing behind. A fourth figure has disappeared Especially characteristic of the time is the distinct arrangement of the drapery, which displays the full outline of the figure, and renders still more apparent the beauty of the female heads.

Altar of Zwickau.

On the altar at Zwickau,* which was consigned to Wohlgemuth in 1479, there is in the interior, a Madonna surrounded by eight other female saints; all large, coloured, and gilt statues of an agreeable expression. The altar also at Schwabach of the year 1507, which was executed under such peculiar conditions, contains carved works both in the shrine and in the inside of the panels. There is also the splendid altar in the church of the Heilsbronn Monastery, near Nuremberg, which is ascribed to Wohlgemuth.† Lastly, we may also here mention the carved work of the great altar of the church at Hersbruck, near Nuremberg, which with its paintings forms one of the most detailed representations of the life and sufferings of Christ.

Schwabach. Heilsbronn.

Albrecht Dürer.

We must next mention Albrecht Dürer (1471—1528), the great pupil of Wohlgemuth, on account of the carved altar shrine (1511) in the chapel of the Landauer Monastery. The framework, which formerly contained Dürer's picture of the Trinity, is executed in fine Renaissance style, intermingled with a slight touch of Gothic. The arched compartment is filled with a wood-relief of the Judge of the World with Mary and St. John. Mary is praying with an expression of deep reverie, St. John is supplicating with his face turned upwards. Christ, who is enthroned on the rainbow, makes a gesture of refusal, while His right hand is outstretched in blessing. This work breathes so much of the grandeur, solemnity and depth of Dürer's mind, that he must certainly be regarded as the designer of it. This versatile master also repeatedly carved small works of art in box-wood, or cut them in steatite. Of the first kind, there is a statuette of the Virgin as Queen of Heaven, executed in the year 1513, formerly in the Boisserée collection; our illustration (Fig. 292) gives a tolerable idea of its grandeur. The collection at Gotha possesses the equally excellent statuettes of Adam and Eve; the Brunswick Museum has a spirited haut-relief of the Preaching of St. John cut in steatite. A similar work of great value is in the collection of engravings in the British Museum; it depicts the Birth of St. John. It was executed in the year 1510, and is evidently a corresponding work to the Brunswick relief; both exhibit wonderful fineness of execution combined with the utmost life of delineation.‡

Other carvings at Nuremberg. In St. James'.

We must now return to Nuremberg, in order to take a survey of the most valuable carvings executed by masters of whom we know nothing. The Church of St. James possesses several excellent works. Above all, there is a group of the Virgin with the Body of

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* Cf. the detailed description in WAAGEN'S *Kunstw. in Deutschl.* i. p. 63, *et seq.*

† With regard to both these and the other works found there, *see* WAAGEN, 294 and 303, *et seq.*

‡ *See* a good Illust. in E. FÖRSTER, *Denkm.* Vol. VII.

Christ,* beautifully arranged, the figures well formed and full of deep expression. Equally good in composition is a group in which the sinking body of Christ is caught up by the Virgin and St. John; only a hard realism prevails in this work, producing an unpleasing effect in the heads. On the other hand, a seated Madonna is among the purest creations of the period. Perhaps it originally belonged to a group of the Adoration of the Kings, for she is leading the Infant Christ by the hand as if to dispense blessing. In the left

Fig. 292. After a carving by Dürer.

hand, the little one holds the orb: Mary with the crown on her head reminds us of the Madonnas of Adam Krafft, in the lovely form of the countenance, in the outline of the hands, and especially in the drapery. The beautiful flow of lines in the arrangement of this small masterpiece is worthy of him. I fancy, on the other hand, that I can recognize an artist of Stoss's style in the altar, which contains Mary with St. Walburgis and a holy bishop.

* See a good Illust. in RETTBERG, p. 74.

The treatment is able and the head of Mary is beautifully formed; on the other hand the artist, for the sake of the drapery, makes her somewhat awkwardly grasp her mantle with the left hand, which really ought to hold the Child. The same style may be perceived in another altar, which contains the Madonna between St. Sebastian and St. Bartholomew on the panels, and bas-reliefs of St. Erasmus and St. Barbara, St. Martin and St. Catherine. The work is able but mechanical, and without deeper feeling; the bas-reliefs are by a feebler hand. More valuable are the somewhat older figures of the altar base, which are thoroughly naturalistic though expressive; they belong to about 1470, and depict the body of Christ mourned over by the three women. Lastly, there is a very beautiful carved altar, the outside of which is covered with bad paintings, in Schäuffelein's style, of the year 1516. On the other hand the four figures of saints in the interior, executed in rather shallow relief and very well coloured, exhibit the hand of an excellent master. They represent St. Anna with the Infant Christ, worshipped by Mary who is standing by the side, St. Geneviève, St. Margaret and St. Helena. The drapery is grandly arranged, although somewhat broken, the treatment of the relief shows good understanding of perspective, and the oval heads are charming. The miniature figures also of a Birth of St. John on the altar base possess much naïve grace.

In S. Clara.

We become acquainted with a master of importance in the statues of a Christ on the Cross, with Mary and St. John and Mary Magdalene sinking at the foot of the Cross, which are introduced above the arch of the choir in S. Clara. The splendid flow of the drapery, and the noble execution of the body of Christ, exhibit pure taste. We cannot judge of the heads, as they have been recently much disfigured by colouring.

St. Œgidius.

In the Eucharius Chapel in the Church of St. Œgidius, a large carving representing the Marriage of St. Catherine (the Madonna is a splendid figure in grand drapery) indicates an artist of Stoss's style. The little Christ, who, with naïve awkwardness, is standing by His mother's knee, holding out the ring to St. Catherine, is very pleasing. Only the heads are too large, and the countenance of the Virgin is too indifferent in expression.

Frauenkirche.

In the Frauenkirche the reliefs in the interior above the arch of the main portal are erroneously ascribed to Veit Stoss. They represent a Bearing of the Cross and an Entombment. The first of the two is a specimen of confusion amounting to wildness and ugliness; in the Entombment the figure of Christ Himself is deficient in nobleness, but the group of disciples and women in sorrow is finely animated.

St. Laurence.

The excellent carved work on an altar in a southern chapel of St. Laurence indicates, on the other hand, Stoss's

school. It contains two statues of Mary Magdalene and St. Margaret, and on the panels are relief figures of a bishop and St. Matthew. In the same church there are several altars with carved works belonging to this period, all exhibiting rather mechanical skill. The Resurrection of Christ in the Holzschuher Chapel of the Cemetery of St. John, although technically well executed, is likewise of a secondary character. The high altar in the Imhoff Chapel of the St. Rochus Cemetery is thoroughly ordinary and second-rate. On the other hand, the carved work of the Rosenkranz altar in the same chapel, the paintings of which bear the name Burgkmaier, and the date 1522, are very fine and charming. Almost all the works of this period are, however, surpassed by the famous figure of the Virgin praying in the Chapel of the Landauer Monastery, now belonging to the School of Art. The work is universally known by the casts of it. It originally came from Gnadenberg in the Palatinate, and seems to have stood beside a crucifix with a St. John, which, however, is now no longer forthcoming. This is indicated by the bearing of the head, as well as by the beautiful hands, which she is wringing with grief. In fineness of action, nobleness of form, and purity of drapery, this work stands so alone in its age that it has hitherto been impossible to refer it to any definite master. Its German origin is indicated by the modest feeling with which grief is expressed apart from the slightest pathos. In this respect one even misses in the lovely features that more passionate tone of suffering which might be expected in a Mother of Sorrows at the foot of the Cross.

Holzschuher Chapel.

Imhoff Chapel.

Madonna in the Landauer Monastery.

Bamberg.

The influence of the Nuremberg school is to be met with in various districts of Germany, for no city could compete with Nuremberg in the cultivation of this branch of art. Thus in the upper parish church at Bamberg we find a painted and gilded relief of the Resurrection and Crowning of the Virgin, which unmistakably indicates Nuremberg influence in the graceful Madonna and in the energetic and lively figures of the Apostles, who are kneeling round the tomb. This school seems to have extended its works as far as Thuringia and Saxony.

Marburg.

We become acquainted with an excellent master, bearing the closest affinity with the Swabian school, in the four altars erected at the same time (about 1512 and 1514) in the transept of the Church of St. Elizabeth at Marburg. Those in the southern arm contain the legends of St. Martin and St. George, as well as scenes from the history of St. John the Baptist; one of those in the northern arm is devoted to St. Elizabeth, while the other depicts a scene of the Holy Family.* They

* Illust. in E. FÖRSTER'S *Denkm. Bildn.* i.

are pervaded by a nobleness and purity of feeling, especially in the softly-flowing drapery, which affords us another evidence of how little at that time the German masters occasionally fell short of the highest perfection.

Works on the Lower Rhine.

We find an independent style of conception prevailing on the Lower Rhine. Yet here plastic art is so far inferior to painting, and like the latter it is so affected by the harsh realism of the later followers of Van Eyck, that a pleasing display of wood sculpture is out of the question. Added to this, carved work could not rise above the adornment of altars, and even in these it fell far more into a picturesque extreme than was the case elsewhere. The Rhine altars disdained, as a rule, all larger works of insulated sculpture, and preferred to crowd the central shrine with those deeply-cut and purely picturesque scenes of sacred history with which we are already acquainted. More than elsewhere we here find scenes from the Passion, the angular and exaggerated delineations of which afforded the sculpture of the period more opportunity for displaying its weaknesses than for asserting its excellencies. We can be all the more brief in our descriptions of these as there is no lack of detailed descriptions and publications of these productions.* Among the most able of these works are the altars in the Cathedral and in the Liebfrauenkirche at Frankfort-a-M.; also the altar of the Church at Pfalzel, now in the Ambraser Gallery at Vienna, containing scenes from the Passion (Fig 293); the altars in the Church of St. Martin at Münster-Maifeld, at Adenau, and those of somewhat later origin at Euskirchen and Zülprich: also an altar in St. Peter at Cologne, and another in the cathedral there belonging to the latter part of the sixteenth century. Lastly, farther southwards, the important altars in the Cathedral at Xanten, and in the Monastery Church at Calcar, which were executed somewhat later.

Works in Westphalia.

Westphalia† is extremely rich in works of this kind, and in its sculptures, as well as in its paintings, it cultivated with independent feeling the style which it had received from the Rhine. The great number of carved works here are remarkable from the fact that, even in the fifteenth century, they adhere to the more ideal style of the earlier epoch, both in drapery and in expression of countenance, and yet, as regards their subjects, they present numerous varieties of the favourite theme of this later period—namely, the Passion. We may reckon among the earlier works here the altar in the upper parish church at Iserlohn, that in the Church of St. James at Koesfeld, in the

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* Cf. F. KUGLER'S *Rheinreise* in the *Kl. Schriften*, Vol. II. Also the valuable Illustrations in E. AUS'M WEERTH'S *Denkmäler*.

† Cf. My work on *Die Westfälische Kunst des Mittelalters*.

Church of St. John at Osnabrück, and in the small neighbouring church at Bissendorf; also those in the churches at Windheim, near Minden; at Schildesche, near Bielefeld; and at Kirchlinde, near Dortmund. Not until the close of the fifteenth century do we find the passionate and restless realistic style appearing in a number of instances. One of the most excellent works of this kind is the high altar of the parish church at Vreden; another in the small church at Hemmerde, near Unna, was executed in 1489 by Conrad Borgetrik, of Brunswick. Other unimportant churches also, such as that of the neighbouring Rhynern, contain splendid carved altars. In S. Nicolai, at Bielefeld, there is a similar one of the year 1509, and in the church of the adjacent village of Enger there is another of the year 1525, executed by a master named Hinrik Stanvoer. The altars in the Church of St. Peter at Dortmund, and in the church of the adjacent city Schwerte, are colossal in size. The latter was "erected" in 1523.

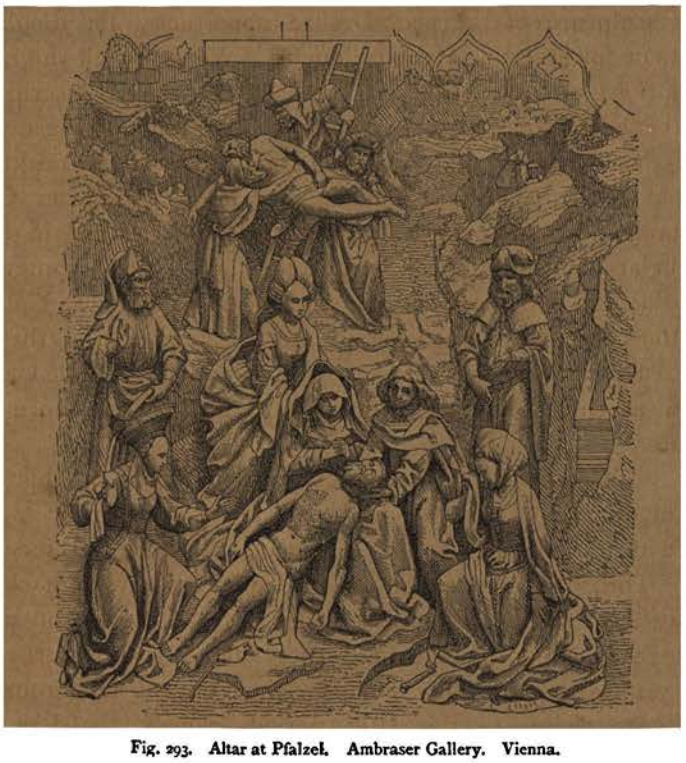

Fig. 293. Altar at Pfalzel. Ambraser Gallery. Vienna.

In the Lowlands of North Germany.

We must next mention the North German Lowlands, which are distinguished by numerous works of a similar kind. Throughout this whole territory wood-carving represents almost exclusively the only branch of sculpture cultivated, owing to the lack of stone material adapted for plastic purposes. In the Saxon districts we find several

larger altar works at Halle, among which the panelled altar of *Saxony.* St. Ulrich's Church of the year 1488 is the most distinguished. Others of a similar kind, but less important, are in the Neu Markt Church and in St. Moritz in the same town. All the coarseness of North German ideas is expressed with great artistic power in the Passion scenes on the altar of the cathedral at Schleswig, which *Schleswig Holstein.* was executed between 1515 to 1521 by Hans Brüggemann. While the master has made use of Dürer's compositions of the Passion, he is equal to his model in dramatic power, but superior to him in his sense of the beautiful, which, intermingled indeed with various unpleasing and violent traits, is surprisingly apparent in his finely finished heads and in several of the separate figures. He even attempts to represent the nude figure, although not with perfect success* (Fig. 294). While this altar work is uncoloured, the altar in the parish church of Segeberg in Holstein exhibits rich ornament of gold and colour. More moderate in style and nobler in expression is the altar of the church at Altenbruch in the district of Hadeln, containing a rich representation of the Passion.† In Mecklenburg the monastery church at Doberan and the *Mecklenburg and Pomerania.* Nicolai Church at Rostock,‡ contain altars representing scenes from the Passion in the earlier ideal style. Pomerania § is especially rich in works of this kind. Among the earlier of these is the high altar of the Nicolai Church at Stralsund, also adorned with Passion scenes; and the over-estimated altar in the church at Tribsees, ‖ in which feebleness of

Fig. 294.

Brüggemann's Eve.
From the Altar at Schleswig.

* Excellently illustrated by BÖHNDEL, *Des Altarschrein in der Domkirche zu Schleswig.* Still better in photographs, published by F. BRANDT in Flensburg, with text by AUG. SACH. (Schleswig, 1865.) Cf. FR. EGGERS in H. GRIMM'S *Künstler u. Kunstw.* ii.

† According to the statement of PHIL. LIMMER in the *D. Kunstbl.*, 1853, p. 437, *et seq.*

‡ Cf. My paper in the *D. Kunstbl.*, 1852, p. 314, *et seq.*

§ Detailed accounts in KUGLER'S *Pomm. Kunstgesch.* I Vol. of the *Kl. Schriften.*

‖ Though F. KUGLER, 1840, in his *Pomm. Kunstgesch.* extolled this work with an exaggeration, pardonable at the time, as equal to a production of FIESOLE, he expressly withdrew this extreme praise in the year 1857, when we together examined the altar, on its being brought to Berlin for restoration. Cf. the illustration in FÖRSTER, *Denkm.* viii.

artistic execution is endeavoured to be compensated for by richness of mystical and symbolic purport. In the centre the mystery of Transubstantiation is accomplished in the most tasteless and grotesque manner under the direction of God the Father, who is accompanied by angels as well as by the sun and moon. The Evangelists, who are winged and furnished with the heads of their symbolic animals, are shaking out sacks of meal in a mill hopper, which is placed in motion by the Apostles, who on both sides are drawing up sluices. Below, the bread is coming out of the flour trough in the form of the Infant Christ: it is receivedin a cup by the four fathers of the church, and is immediately distributed by the priests in both forms to the faithful. Above, on one side we see Adam in the jaws of Hell; on the other side, the Annunciation appears as the beginning of the work of Redemption; on both sides are the eight principal scenes of the Passion, and the whole is crowned by the half-length figures of twelve Prophets.

The artistic merit of the work is small, the figures are stunted, the compositions are feeble and tame, but the whole is valuable as a splendid work of mediæval mysticism of about the beginning of the fifteenth century. Among the later works in Pomerania there is an altar in the Marienkirche at Greifswald containing the Entombment of Christ; there are also the high altars of the Marienkirche at Köslin, of the Marienkirche at Kolberg, of the Church of St. James at Stralsund and of the Marienkirche and Nicolaikirche at Anclam. A remarkable work here also is the great wooden candelabrum in the Marienkirche at Kolberg of the year 1523, adorned with good statues of Mary and St. John the Baptist. In the Marienkirche at Dantzig in the Färber Chapel is a carved altar with scenes from the Passion and the Crucifixion of Christ, which recall to mind works on the Lower Rhine, and probably were executed at Calcar.

Works in the March of Brandenburg.

In the March of Brandenburg there are also still a number of carved works, though much has been destroyed, which evidence the extremely long adherence to mediæval forms in this as well as in other North German districts. Even in the year 1474, an able woodcarver exhibited the flowing treatment of the ideal Gothic style in the high altar of the Church at Dambeck, not far from Satzwedel. Here, as in the altar of the monastery church at Arendsee, the life of the Holy Virgin forms the subject of representation; that at Arendsee depicting her Crowning, surrounded by figures of the Apostles. We find the same class of subject in the high altar of the church at Werben; in the centre Mary appears crowned and blessed by Christ; by the side is her Death and her Glorification. On the base of the altar there are five scenes in relief: the Annunciation, the Visitation, the Birth, the Adoration of the Kings, and the

Circumcision. By the side and on the panels are several statuettes of Apostles and saints under baldachins of the most graceful form and execution. Throughout the finely arranged Gothic drapery prevails here, the heads have a charming expression of repose, while passion is awkwardly expressed, so that one is tempted to place the work somewhere in the middle of the fourteenth century, and only to ascribe the centre ornament to the following century. The gilding and colouring are in perfect preservation. This date acquires a kind of confirmation from the beautiful glass window of the church, executed in the year 1463, representing in the Flemish style the Death and Crowning of the Virgin, while other glass paintings in the church, in more strict and conventionally Gothic design and brilliantly coloured, seem to belong to the fourteenth century. The simple choir-stalls of the Marienkirche at Salzwedel contain very graceful statuettes of female saints, exhibiting entirely the beautiful outline of the Gothic style. At the same place there is a pretty reading-desk, with the Crowning of Mary and the Evangelists in the same style of treatment. The altar of the Petrikirche at Stendal is also dedicated to Mary; it contains her Crowning, together with separate figures of the saints very clumsily represented. In the same church, above the lectern, the large crucifix with Mary and St. John is still preserved—a design which we find repeated in the cathedral at Havelberg, in the Marienkirche at Salzwedel, and lastly in St. James and in St. Mary at Stendal. In both these latter churches these large statues are in connection with the entire screen of the choir, which is executed in richly perforated carved work, that in St. James being adorned with figures of the Apostles and the Crowning of the Virgin, and that in the Church of St. Mary simply with figures of the Apostles. For in the latter church the splendid altar to the Virgin comes as it were as a termination to the whole, which is perhaps unique in its kind. The period of its execution may be placed at the close of the fifteenth century. The harshly realistic and passionately agitated style is represented in the splendid panelled altar of the Marienkirche at Salzwedel, which depicts the Life and Sufferings of Christ in thirty expressive scenes in relief, and in the centre the Crucifixion. Above, under a splendid baldachin, appears a statue of the Queen of Heaven. Thus, Mary here, as almost everywhere in North German carved works, recedes with the advance of realism, and gives place to delineations of the Passion, which correspond better with the altered feelings of the age. Similar representations of the Passion, though still later and at the same time even wilder and ruder, are to be seen in an altar of the church at Seehausen, while a smaller and much injured side altar in the same place still exhibits the ideal style of the earlier period.

Lastly, in Silesia also, there is no lack of specimens of wood sculpture,

although for the most part they are of inferior value, and do not rise to the independent importance of a separate school. Two rude altars of this kind, one of them of the year 1498, are to be seen in the Church of St. Elizabeth at Breslau.* An important work, of about the middle of the century, is the grand altar to the Virgin in the same church. The shrine contains the well-known mystical representation of the Virgin with the unicorn on her lap; by the side is the Angel of the Annunciation blowing a bugle horn, followed by St. John the Baptist and St. Elizabeth, with the model of the church. The figures are coarse but effective. Above is the Crowning of the Virgin, with Christ and God the Father; still further above is the enthroned Queen of Heaven, with angels making music. The graceful style of this earlier period is adhered to also in two carved altars in the Corpus-Christi Church in the same town. Rude and able is the carved work on an altar in the Bernhardinerkirche, which contains on the base the half-length figures of the four fathers of the church; and in the shrine above a representation in haut-relief of the Sending of the Holy Spirit. The creased and restless style of drapery that marked the conclusion of the century appears in a carved altar of the Church of Mary Magdalene, containing a large statue of the Queen of Heaven, surrounded by four saints on each of the two panels, the latter somewhat coarsely, though skilfully executed, and excellent in comparison with the slovenly work of the painted outer sides. The three wooden statues of the Ecce Homo, with St. Peter and St. Paul, on the altar of the goldbeaters' guild in the same church, are thoroughly rude and bad; the altar itself, according to the inscription, was executed in the year 1473, and contains much better paintings. In another side chapel there is also a very rude carved representation of the Crucified Saviour, together with Mary, St. John, and Mary Magdalene, and four small Passion scenes. In the same place there is a relief of St. Luke, remarkable for its naïve grace and simple beauty; he is represented painting the Madonna, while the latter weaves a little coat for her Boy, who is playing on the ground. By far the best of the Breslau sculptures of this period is, however, an Ecce Homo behind the altar of the Dominican Church: it is almost too elegant and soft for this epoch.† All the Breslau works differ both in material and in style of treatment from those of North Germany. Here and there Franconian influence is unmistakable; thus, for instance, in the altar in the Royal Museum, with a great statue of the Madonna, and some relief scenes from her life, of which Förster has given a specimen in his Denkmäler. Principally, however, it was

Silesian Carved Works.

* Cf. my paper in the *Berliner Zeitschr.* upon architectural matters, 1856. Also the profound investigations of A. SCHULTZ in the *Wiener Mitth.*, 1862, November number. Lastly, Dr. LUCHS, *die S. Elizabethkirche at Breslau*, 1860, and W. WEINGÄRTNER in the *Mitth.* of 1863.

† Indeed the work appears to be the production of the latter part of the sixteenth century.

the school founded in Cracow by Veit Stoss, to whose masters* may be traced either the execution of these works, or their influence upon carvers residing in Breslau. A reliable investigation and comparison of the works of this entire eastern sphere of art is still unfortunately wanting.

b. Stone Sculpture.

Works of Stone Sculpture.

Compared with the extent to which the application of wood-carving had arrived, there remained only a limited field of action for stone sculpture. Great architectural works more and more disdained its assistance. The Gothic buildings of the epoch are either executed with extreme baldness, or they seek and find their decoration exclusively in the geometric ornament of a playfully designed tracery. Thus stone sculpture saw itself thrown upon its own resources, and was forced into independent work. It is true it was richly in demand in smaller architectural works, such as pulpits, fonts, breastworks, fountains, and the like, but in these productions, predominantly designed for decorative effect, it rarely arrived at the freer position in which it could display its figures. Nevertheless, monumental tombs were almost exclusively allotted to it; but as these, during the entire epoch, appeared in the north only in the modest form of the tombstone, they afforded plastic art little opportunity for fuller development. At the most, the simple relief figure of the deceased was replaced by some religious representation, probably the enthroned Virgin or the Redeemer. In richer tombstones also we find one or more scenes from the life and sufferings of Christ depicted. In all these cases, it was almost exclusively haut-relief, or even bas-relief, which was assigned to stone sculpture, and in these, generally, even the architectural frame-work had to be produced out of its own resources. Works of really free sculpture were scarcely ever required in stone, so that stone statues of this epoch are among the rare exceptions.

Picturesque Character.

It is evident that from these circumstances stone sculpture must have been unceasingly forced into the picturesque style, and that like wood-carving it must have been subject to the laws of painting, as the leading art. It must be ascribed solely to the merit of a few masters of importance, when stone sculpture, in spite of this, imparted to its productions a purer plastic character, which expressed itself in the fact that more constantly than in wood works, all use of colour was discontinued.

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* I remind the reader of Stoss's pupil, Jorg Hueber, mentioned on p. 252, who in 1494, thus shortly before his master's death, demanded the right of citizenship in Cracow, and established an atelier of his own.

On the other hand, stone sculpture rivalled wood-carving in exact imitation of reality.

Works of the Transition Style.

Realistic stoneworks may be pointed out in Germany since the year 1470, so that wood-carving may claim priority of advance. On the other hand, about the year 1450, there are a number of stone sculptures which adhere to the style of the Middle Ages in harmonious arrangement of the drapery and in milder characterization, and combine with this a more perfect execution of form. A number of these works, belonging to the end of the former epoch, have been already mentioned. We must here only draw attention to two important reliefs at St. Emmeran in Ratisbon, which belong to the monuments of the Pfaffenhofer family, one bearing the date 1429 and the other 1449. The earlier one represents Christ, with the slumbering disciples on the Mount of Olives; the later one, in which we perceive the same artist at an advanced stage, contains an original delineation of the death of the Virgin.* In arrangement and general form they belong to the earlier epoch; but the naturalistic details of the nude parts, especially of the hands, betray the influence of the later period. We meet with the same master in a stone relief in the northern porch of the Obermünster, which repeats both subjects in a similar manner. Far more energetically is the new realistic style exhibited in Nuremberg by the sculptor Hans Decker, but in consequence he stands alone among his contemporaries. We have a specimen of this in the great Entombment in a chapel in the Ægidien Church of the year 1446, which is as grand and powerful in composition as a picture by Mantegna. The head of Christ is noble, but the figure is hard and exhibits an attempt at anatomy. Mary also is full of expression, and St. John with profound grief presses with both his hands the arm of his beloved Master to his lips. The drapery is simply and nobly arranged.

Emperor Ludwig's Monument in Munich.

Not until about twenty years later does stone sculpture in Germany begin in vaster masses to enter the highway of realism. Soon after 1468, contemporaneously with the building of the church, the reddish marble tombstone of the Emperor Ludwig of Bavaria (died 1347) must have been executed, which forms the central point of the magnificent monument in the Frauenkirche at Munich. In the upper half, the Emperor appears enthroned in his coronation robes, with the crown, orb, and now destroyed sceptre. Two angels are holding a tapestry work extended behind him (Fig. 295). It is an ideal portrait, in which individual form is combined with grandeur of style, and produces an effect of dignified beauty. The folds of the mantle already exhibit a tendency to sharp creases; but this is moderated and pervaded by a feeling of noble simplicity. The perfect

* Illustrated in E. FÖRSTER'S *Denkm.*

understanding of form and the able execution, which makes the abundance of ornamental detail subordinate to the calm general effect; assign to this work a place among the masterpieces of the period. The lower half of the stone contrasts remarkably with the upper half; it depicts two figures advancing towards each other with all the stiffness and insipidity of the most exact realism, and the drapery moreover is much harder and more restless. The

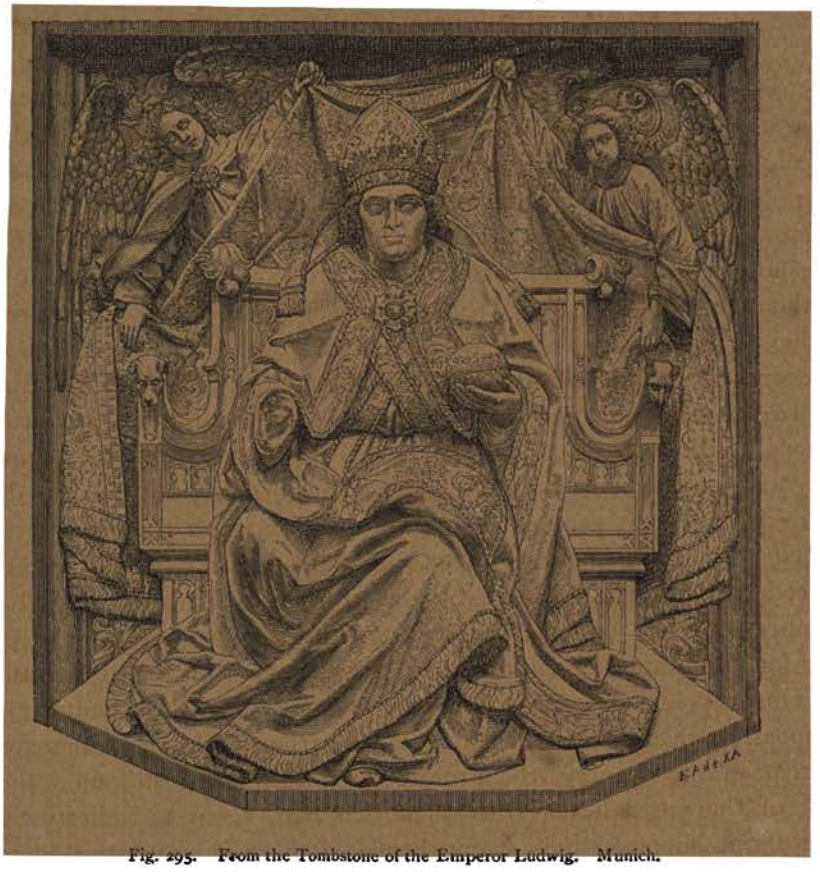

Fig. 295. From the Tombstone of the Emperor Ludwig. Munich.

lion which springs fawningly towards the figure in knightly armour, exhibits strangely heraldic lifelessness. This striking difference in the value of the two halves of the stone is explained by the fact that the subject presented in the lower half surpasses the capability of the artist. For, according to a very interesting explanation,* it relates to the reconciliation between Duke Ernst and his son Albrecht, the younger, who, as is well known, on account of the cruel murder of his wife Agnes Bernauer, committed by order of his father, rose against the latter, and was only reconciled with him after he had

* In E. FÖRSTER'S *Denkm. Bildnerei*, I.

vented his passionate grief with fire and sword. And yet though such a subject must have been difficult to an artist of that time, if we turn our eyes from the stiffness of the attitudes, we perceive in the expression something of reconciliation and of mutual forgiving and forgetting. An unknown artist, Hans "der Steinmeissel," is mentioned as the master who executed this work.

Sculptures of Nuremberg.

No place in Germany is so important for the stone-sculpture of this period as Nuremberg, which in more than one respect occupied the position which in Italy belonged to Florence. One of the earliest and most beautiful creations of the new style is the great relief of an enthroned Christ on the south side of the church of St. Lawrence. Under a late Gothic crowning, overhung by a baldachin, the curtains of which are drawn back by flying angels, the Redeemer appears enthroned; in His left hand he is holding the orb with the cross, and in His right the sceptre with the open Book of Life. He is surrounded by a circle of hovering and kneeling angels, like an aureole of youthful beauty. The two foremost ones are adorned with rich crowns; one is holding a mighty sword, the other a lily. In the centre on the steps of the throne the diminutive figures of the donators of both sexes are kneeling. The whole work is radiant with beauty and majesty, and although hard angular folds prevail in the drapery, yet the arrangement as well as the composition is on the whole grand and dignified. It is not known who executed this work, which may have been produced about 1470. It is distinguished from the works of well known Nuremberg masters both in the style of the drapery and in the peculiar feeling for the beautiful, and even in the character of the architecture. It affords most points of affinity with the creations of Adam Krafft, and it is not impossible that we have in it one of his earlier works. As, moreover, the treatment of the drapery, the architectural forms, and still more the naïve beauty of the angel heads with their rich hair, seem to indicate Swabian influence, our supposition is strengthened, if there is any historical truth in the tradition that Krafft was born in Ulm. We will, however, leave such suppositions for the present, and turn to the more certain works of this important master.

Adam Krafft.

Adam Krafft may have been born about 1430. Since the year 1462, when he built the choir of St. Michael in the Frauenkirche, we find him in Nuremberg. According to Neudörffer's statement he married in 1490—for the second time, and died at Schwabach, in the hospital, in 1507. The series of his certain and dated works* begins in 1490, with the famous Stages, and from that period may

* Excellently issued by F. WANDERER. Schrag. Nuremberg. Fol.

be followed uninterruptedly until his death. It is all the more striking that we can prove nothing with certainty of the whole earlier part of his life. It is true the tabernacle in Ulm Cathedral, begun in 1469, has been ascribed to him; but this seems contradicted by the character of the architectural forms. It is possible, on the other hand, that among the numerous sculptures which are to be found in private houses in Nuremberg, there may be many earlier works of the master. Scarcely can the relief of the Last Judgment above the sham door, on the south side of the church of St. Sebald, be ascribed to him. For, in 1485, he can hardly have adopted such a soft and rounded style of drapery as prevails in this work, with its wonderful variety of characterization. It appears rather to owe its origin to a master who adhered far more to the tradition of the earlier style.

The Stages.

The first certain work of sculpture by Krafft are the Seven Stages on the road leading to the Cemetery of St. John (Fig. 296). They are crowded compositions in strong relief, much injured and partially restored, nevertheless thrilling in effect from their power and depth

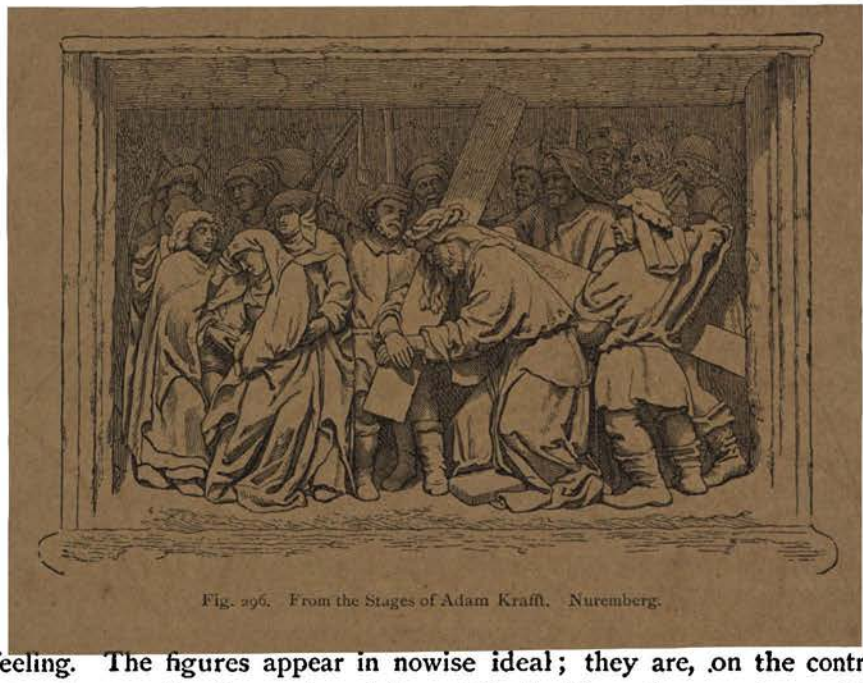

Fig. 296. From the Stages of Adam Krafft. Nuremberg.

of feeling. The figures appear in nowise ideal; they are, on the contrary, short and coarse, for the most part dressed in the Nuremberg costume of that day, and the drapery is overloaded with angular folds. The figure of Christ alone exhibits calm nobleness both in the expression and in the simpler style of the drapery. The scenes are all arranged with distinctness, and the delineation is true and life-like. The less the "seven falls" of Christ on His way to Golgotha seem to present acceptable ideas to the sculptor, the greater

is the art of the master in the gradation and dramatic climax of the scenes. How completely bent down with grief do we see the "Man of Sorrows" in the first scene, when His mother meets Him! How profound is the woe expressed in the afflicted Mary? The next stage, where Christ, sinking under the burden, is pulled up by the myrmidons, exhibits a scene of revolting external violence. But one of the finest of these representations is the third, in which Christ is uttering the warning words to the mourning women: "Daughters of Jerusalem, weep not for me, but weep for yourselves and for your children." Everything in this scene is full of profound emotion and of dramatic expression. The fourth stage also, Christ meeting with St. Veronica, is one of deep feeling. The fifth exhibits again the rude conduct and urging of the tormentors; in the sixth, the pitiable Sufferer has fallen under the burden of the Cross. The last, and at the same time, the finest of all, touchingly shows the Body of Christ on the lap of His mother, who is pressing a last kiss on the mute lips (Fig. 297), while Mary, the mother of James, tenderly grasps the powerless hand of the dead, and Mary Magdalene, weeping bitterly, bends over the corpse.

Fig. 297. From the Sixth Stage. By Krafft. (After Wanderer.)

Golgotha.

Among these works we must also count that of Golgotha, with the three crosses. The body of Christ is finely designed, and is noble in the form and expression of the head. In order, as far as possible, to maintain its ideal character, the artist, deviating from his usual manner, has even given the figure unusual length and slenderness, without

injuring, however, the mental expression by elegance of form. The head of Christ has not a glorified aspect, but that air of repose which seems produced by the suffering He has undergone. Both the thieves are depicted with life, the evil one is almost convulsively contracted; the figures, shorter and more naturalistic in treatment, are nevertheless full of style, and like that of the Redeemer, executed with understanding. Of the groups that formerly surrounded the cross, nothing is left but Mary and St. John, and even these are tolerably injured by exposure.

Schreyer's Monument.

These works were followed in 1492 by the extensive reliefs of Schreyer's monument, which stretch along the north-eastern outer wall of the choir of St. Sebald, nine feet in height by thirty-four feet in length: Krafft's largest and fullest composition. Standing out as almost insulated works, from a rich landscape background, the Bearing of the Cross, the Crucifixion, the Entombment, and the Resurrection of Christ, are depicted with thrilling life. In spite of the mass of figures, the restless drapery, and the too rich landscape detail, the main features of the composition are distinctly conspicuous. The Entombment especially is grandly designed; Mary, absorbed in the deepest sorrow, presses a last kiss on the cold lips of her Son, while Mary Magdalene, in an outburst of grief, has thrown herself at His feet. In the Resurrection Christ presents an extremely noble appearance, and His expression is full of majesty. From the extent of the work we cannot be surprised that the execution is not equal in all parts.

Passion Scene in St. Sebald.

At the first south-west pillar of the nave, above the altar, in the Church of St. Sebald, there is a Passion Scene by Krafft, executed in 1496, which is also full of excellent touches. It depicts Christ sinking under the burden of the Cross. Soldiers full of animated life, a somewhat passive but beautiful group of pious women, and the Redeemer exhibiting here less depth of conception, are combined in a distinct and well designed composition.

Relief on the Public Scales.

It may have been a pleasant change to the master, when in 1497 he was called on to execute the splendid little genre scene, with its play of humour, which is still to be seen over the door of the Public Scales. Until 1500 he was next engaged on the artistic Tabernacle, sixty-four feet in height, in the church of St. Laurence.

Tabernacle in St. Laurence.

In its upper part it contains small and somewhat over-crowded scenes from the Passion, an excellent representation of the Last Supper and groups of figures, which, however, are too much concealed by the intricate forms of the architecture to be enjoyed and appreciated. On the lower parts fine statuettes of saints are introduced, among them also a charming Madonna. The most important however are the three life-size, kneeling

figures, which support the substructure on their backs. One of these is young and beardless, another is manly, vigorous, with a wavy beard, (probably the master himself, who according to Neudörffer's statement, here represented himself and two colleagues), the third is older and is supporting himself on his staff. These figures are masterly in characterization and full of portrait-like truth; at the same time they are finely executed. To the same period (1498) belongs the splendid large relief of the Madonna in the northern aisle of the Frauenkirche, in which the master exhibits his wonderful excellence in the delineation of female grace and beauty. Mary, who is almost an insulated figure, stands on a console, and full of happiness is holding the Child, who is dressed in a little shirt and who is stroking his mother's cheek with his left hand. While above, two angels, full of joyful animation, are approaching with the crown, two others are hovering downwards and are extending the wide mantle of the Madonna with its splendid folds like protecting wings over the whole of Christendom, represented by the small figures kneeling below, and over the Pergersdörfer family, for whose monument the work was executed. A burst of heavenly joy seems to echo forth from this solemn but lovely scene, which exhibits the master unequalled by many in the delineation of mildness and grace. The drapery also is more flowing in its outline than in Krafft's other works; the heads of the angels and of the Virgin remind us of the similar ones in the tabernacle of the church of St. Laurence.

Monument in the Frauenkirche.

In the presence of such works as these it is difficult to believe, in spite of Neudörffer's testimony, that the three Passion Scenes in the choir gallery of St. Sebald, executed in the year 1501, likewise proceed from Krafft. One is rather inclined to ascribe them to an associate of Krafft, but to one who had fallen into all the hardness and unpleasing exactness of the time. Only by comparison with these works can we truly estimate the breath of just moderation and feeling, which is imparted even to the coarsest figures in the other works of the master. On the other hand, the Crowning of the Virgin by Christ and God the Father, on the left of the choir-gallery of the Frauenkirche (1500), exhibits Krafft's style in his charming and hearty manner. Mary is kneeling with devotion, and the expression of childlike purity and confidence beams forth from her open countenance. God the Father is a grand figure. Yet the figures, like most of the sculptures of this church, have suffered much from the rude colouring *

Other Works of Krafft.

* In the church of St. James almost all the sculptures are "bronzed," *i.e.*, covered with an ugly dirty green tint. This was the first stage of the ridiculous emendations into which the modern rage for restoration fell. The second stage, represented by the sculptures in the Frauenkirche, is the unfeeling daubing with glaring colours, in which undoubtedly mediæval polychromy was aimed at. The one is as ugly as the other.

of modern times. The master executed the same subject in 1501 for a Landauer monument. This beautiful work is now in a chapel in the church of St. Ægidien. The figures here are particularly short, but noble in attitude. Mary with her innocent childlike face is full of loveliness, God the Father is especially solemn, but the countenance of Christ lacks depth of expression. The drapery, in spite of the creased and inflated folds, is grandly arranged. Above, two angels are hovering with the crown, below are some angels making music; on the left Christendom appears in the attitude of adoration, and on the right are the kneeling members of the Landauer family.*

Krafft's Last Works.

An Annunciation consisting of the life-size statues of Mary and the archangel Gabriel (1504) on the corner house of the Winklerstrasse, opposite the south-west door of St. Sebald, also indicates Krafft's hand. Mary's attitude is graceful; her head with its round form and open expression is like that of the Pergersdörfer Madonna in the Frauenkirche, though without reaching the same perfect loveliness. Krafft's last work, also one of his most extensive, bears the date 1507, the year of the master's death. It is the Entombment of Christ in the Holzschuher chapel in the cemetery of St. John. Fifteen life-size statues, arranged in a broad and deep niche, like the groups of Mazzoni in Modena, depict the scene with thrilling life. The noble corpse of Christ with its calm sorrowful countenance is supported with tenderness by Joseph of Arimathea, to whom the master has given his own features. Nicodemus also is a figure of splendid expression. In other points the aged master, which is not to be wondered at, has not here attained to the thrilling power of the Schreyer monument in St. Sebald.

Krafft is perhaps the truest mirror of the German nature. The sphere of his representations is not vast. It is limited almost without exception to the Glorification of Mary and the Passion of her Son. But his whole mind has been absorbed in these subjects, and he depicts them with a heartiness, which is all the more touching in effect, as the master with tender awe avoids all display of the pathetic. The Passion scenes are reproduced with more vehemence and excitement by the greater number of the masters of the period; but by none more touchingly and thrillingly. And this truth of feeling elevates all his figures, and imparts to their simple citizen-like character a breath of that spiritual beauty which makes us even forget the want of ideal beauty.†

If we wander attentively through the streets of the incomparable

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* A good illustration of the principal figures in Von RETTBERG, p. 93.

† I cannot specify which of the receptacles of the sacred elements in adjacent churches, which are ascribed to Krafft, are really worthy of him. They have all been recently illustrated in the above-mentioned beautiful work by WANDERER.

Nuremberg, we shall discover many a noble work belonging to this period, among the numerous sculptures, for the most part Madonnas, which adorn the old houses. Opposite the Clara Church there is a corner house with two female saints placed on consoles one over the other, the lower of which is St. Clara; they are soft and noble works which Krafft may well have executed in his earlier years. The life-like stone relief of St. George galloping on a spirited horse against the dragon, which appears on a house in the Theresienstrasse, points distinctly to his hand, and this is confirmed by Neudörffer. A Madonna of the year 1482 on a house opposite the north side of St. Sebald also bears affinity with the master's style. All these works are, however, surpassed by the Madonna statue on the houses, 1306, in the Hirschelgasse, not merely the most beautiful in Nuremberg, but, perhaps, of Germany. Equal in beauty of feeling to the best works of this period, it combines with this a nobleness of form and a purity of style, such as no contemporaneous northern master, with the single exception of Peter Vischer, has attained. Notwithstanding we need not assign it to Italian influence, but only to some highly gifted master of the beginning of the sixteenth century, who knew how to impart the new feeling of nature to the finest ideas of the fourteenth century. That Germany possessed such artists and did not even give them a name, must excite frequent regret in the history of German art.

Separate Works in Dwelling-houses.

We meet with a master similar in style, and little less gifted, in Tilman Riemenschneider of Würzburg.* Originally from Osterode in the Harz mountains, he first appears in Würzburg as a journeyman carver in the year 1483, and with several others he takes an oath before the magistrate as a painter's boy, because in Würzburg as in many other places, sculptors belonged to the guild of painters. He may therefore have been born about the year 1460. In the year 1495, Riemenschneider is mentioned as an established citizen, in the year 1504 he appears in the lower council, in 1518 he is admitted into the upper council of the city, and in 1520 the highest honour is conferred on him as head Burgomaster. In the following years, during the disorders of the Peasants' War, he stands at the head of the disputants for religious and political freedom, as a man of the highest reputation. The bloodthirsty, priestly reaction of Bishop Conrad of Thüngen gained, however, the upperhand, and Riemenschneider, with the other free-thinking members of the council, was deprived of office in the year 1525. From this period until his death in the year 1531, he seems to have lived in complete retirement, and not even to have cultivated art.

Tilman Riemenschneider.

* Cf. the excellent monograph of C. BECKER, *Leben und Werke des Bildhauers T. Riemenschneider.* (Leipzig, 1849). 4°. With seven copperplates.

His Artistic Character.

Most of Riemenschneider's works are in stone. Less vigorous and grand in design than those of Adam Krafft, his figures incline rather to a delicate and even meagre appearance. His physical proportions are not thick set, but on the contrary slender and thin, and his female heads are broad and somewhat vacant. He succeeds better in statue-like repose than in action, and in detailed reliefs he is far more constrained than the Nuremberg masters. In his drapery, the creased folds of the Franconian artists' style are developed into a style peculiar to himself, with masses of folds broken in a straight rectangular manner. Nevertheless the whole arrangement is grand, and in his works the drapery generally adheres close to the figure. Riemenschneider is, however, peculiarly pleasing in his youthful heads, with their sad and beautiful expression and abundance of curling hair. In the execution of the hands he reminds us most of the elder Syrlin, and it is not inconceivable that in his journeyings he may have passed through the Ulm school, for his works evidence besides a touch of Schongauer's style. In his range of subjects he is among the more versatile artists of the period.

Monument at Rimpar.

We agree with Becker in regarding as his earliest work the monument of the Knight Eberhard von Grumbach (died 1487) in the Church at Rimpar, near Würzburg (Fig. 298). With the masterly power of a virtuoso hand, the imposing figure is executed with the minutest details of the attire, and an expression of vigour and heroic strength is obtained from the stiff knightly costume of the period. The statues of Adam and Eve, more than life-size, at the southern portal of the Liebfrauenkirche at Würzburg, which, according to the inscription, were completed in 1493, appear to have been begun in 1490. Much injured and recently restored, they still exhibit the careful though somewhat constrained study of nature that marked the master's works, and they belong at any rate to the best nude figures of the Northern art of the period. Eve, with her slender proportions, lovely oval head and long flowing hair, appears especially charming. Adam's attitude is more stiff, and they both look as if it were thoroughly uncomfortable to them to show themselves naked. Adam's head, youthfully beautiful, beardless, with a breath of sadness, with rich abundance of hair, and a slight inclination forwards, is a genuine idea of Riemenschneider's, and one of the most poetic inspirations of the German art of the period.

Statues for the Frauenkirche at Würzburg.

Madonna of the Neumünster-kirche.

The same date, 1493, is attached to a life-size figure of the Virgin, with the Child standing on a crescent, in the northern side aisle of the Neumünsterkirche. It is grand in design, the drapery is strongly creased, but natural in arrangement. She is very gracefully holding, in her masterly-executed hands, the Infant Christ,

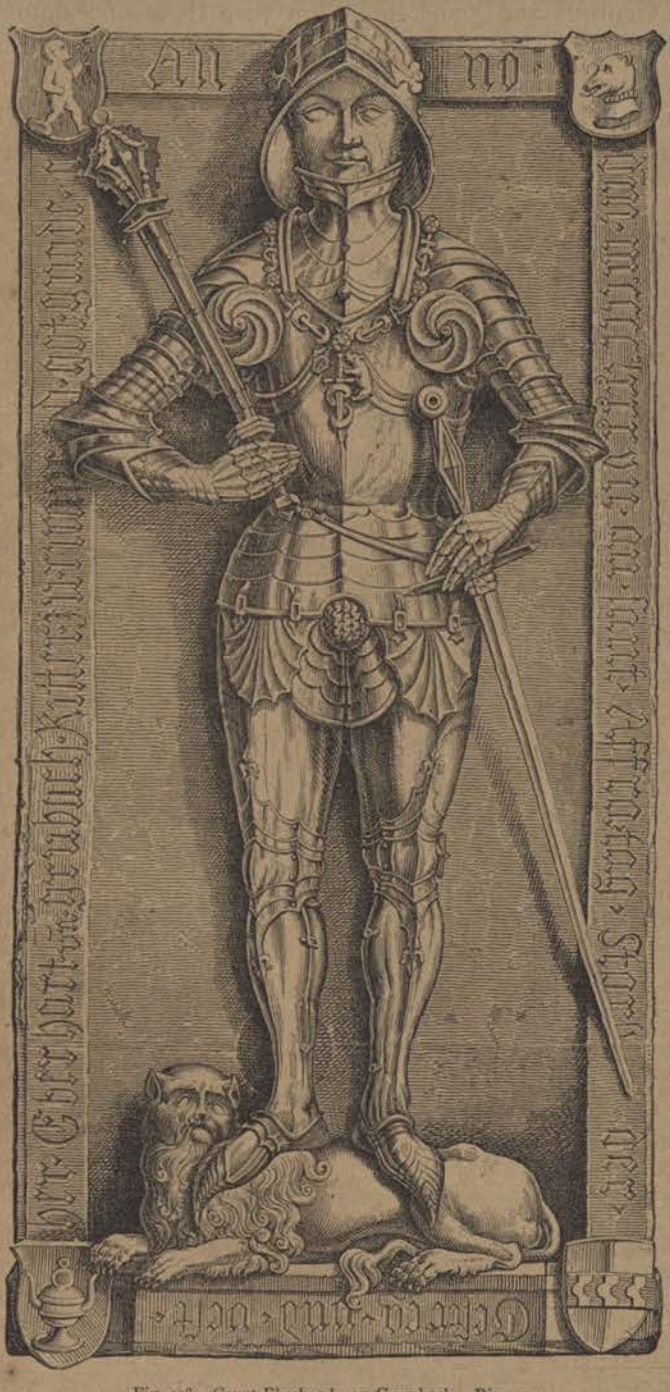

Fig. 298. Count Eberhard von Grumbach. Rimpar.

who, with a naïve action, is attentively bending forward and playing with his toes, after the manner of children. The Madonna's thin neck and large broad head, which is interesting from the open and genuine German expression of heartiness, are very striking. In the court-yard of the Hospital in the Main suburb at Würzburg, there is a wooden panel with figures in haut-relief, of the fourteen helpers at need; it is much destroyed and re-touched with oil-colours; it was executed by Riemenschneider in 1494, and is pleasing from the naïvely characteristic costume of the period. To the same year belongs the Receptacle for the sacred Elements, reaching to the vaulted roof of the choir; it was done for Würzburg Cathedral, but was destroyed at the restoration of that building.

Other Works at Würzburg.

We meet with Riemenschneider in another branch of art, namely, that of portraiture, in the monument of the princely Bishop, Rudolph von Scheerenberg (died 1495), in the cathedral. The monument is executed in reddish marble; the head, which is inclined sidewards, exhibits characteristic naturalism, which is increased by fine colouring. The attitude is unconstrained, the drapery broadly arranged, though in angular folds. A richly perforated and fantastically carved baldachin crowns the whole; graceful angels on the socle are holding the inscription tablet, and two most good-natured lions support the coats of arms. There is an excellent Madonna statue of the year 1498, on the Town Hall at Ochsenfurt. The monument of the Knight Conrad von Schaumburg (died 1499) in the Marienkirche at Würzburg, also indicates the hand of "Meister Dill," both in his weaknesses as well as in his excellencies. For as the knight had died on a pilgrimage far away from home, the artist gave to his head a character according to his own fancy, which from the spiritual expression and curling hair calls to mind Riemenschneider's ideal works. The position of the head, however, thus acquires a want of freedom and characteristic life, evidencing that from lack of a suitable idea in his own mind, he had recourse to the imitation of the conventional style of Gothic monuments.

Monument at Bamberg.

How high Riemenschneider's reputation had risen at this time, is to be seen from the fact that in the year 1495 he received the commission to execute a magnificent monument in Bamberg Cathedral to the Emperor Heinrich II. and his consort Kunigunde. This work, one of the master's principal productions, was completed in 1513. Executed in marble-like limestone, which allowed a miniature-like perfection of detail, the great monument rose in the form of a richly adorned sarcophagus, on which rest the figures of the Emperor and Empress, excellent characteristic portraits,* more than life-size, in the fantastic dress of the

* Good illustration in E. FÖRSTER'S *Denkm.*, vii.

fifteenth century. On the sarcophagus five scenes are delineated in strong haut-relief from the life of the Imperial pair. First, Kunigunde, in full state, adorned with turban and diadem, appears passing through the fiery ordeal in order to free herself from the suspicion of infidelity. Gracefully raising her dress she passes carefully over the glowing ploughshares. The Emperor, who is sitting with folded hands, surrounded by courtiers, averts his gaze. On the second relief Kunigunde pays, from a plate lying on her lap, the workmen employed in the Church of St. Stephen, which she has founded. A beautiful contrast is here afforded in the splendid characterization of the artizans, and the noble bearing and fine figure of the Empress, with her two waiting-women. The third scene depicts the Emperor in no very successful foreshortening, lying on a sick bed, and, by his side, St. Benedict relieving the patient of his malady. Next follows Heinrich's death. The Emperor, a vigorous head with a splendid beard, is lying in bed with his crown on, endeavouring to console his consort who is naïvely sobbing. A courtier kneels by the side in rather a distorted position. Among the suite are some fine female countenances, and a sadly beautiful youth, the slender oval of whose face is surrounded by an abundance of curling hair. The whole is concluded by the weighing of Heinrich's soul. The Emperor shyly advances; a servant places the cup bearing the Emperor's good works in the one scale, while three comical devils are in vain pulling at the other one. St. Michael is raising his sword aloft, and has the same stiff position he exhibits in the Flemish works of the period. Naïve and graceful, fine in form, and masterly in technical execution, yet these works prove that Riemenschneider was no great delineator, that his figures, with all their grace, are deficient in freedom of attitude, and that he lacks the dramatic life of a Veit Stoss and an Adam Krafft.

Statues for the Frauenkirche at Würzburg.

Besides this great work the master also achieved many other able productions. Thus, for instance, between 1500 and 1506, he executed the sandstone figures, larger than life, of Christ, St. John the Baptist, and the Apostles, which are placed on the buttresses of the Marienkirche at Würzburg. Although retouched, some of them are among the most valuable works of Riemenschneider, especially the six on the choir pillars. The two St. Johns have been replaced by new works, and the originals have been taken to the collection of the Historischen Verein. Some are grand in action and expression, and have fine characteristic heads; others have the touchingly beautiful but sad youthful aspect, in which the master delighted. The bearing, for the most part, is somewhat constrained, the drapery is in sharp folds; but on the whole, they produce a highly significant effect.

In the year 1508 he executed the group of the dead Christ mourned over

by the two Marys and St. John in the church at Heidingsfeld, near Würzburg,* a genuine work in the master's style, with noble and feeling heads and true expression of grief, but devoid of free animation in the composition, and in this respect by no means equal to Krafft, though surpassing him in a certain delicate grace. The tabernacle with the Redeemer and the patron saint of the town, which Riemenschneider executed about 1510, for the high altar of Würzburg Cathedral, has utterly disappeared. On the other hand, in the large crucifix suspended from the vaulted ceiling in front of the choir, we recognize a work by the same master. Also from him proceeds the simple tombstone remarkable for fine characterization and noble bearing, raised to the scholar Johannes Trithemius (died 1516) in the Neumünsterkirche, to the right of the main entrance. The mild benevolent countenance is, like the entire figure, excellently modelled in bas-relief, and the large folds of the drapery also evidence a nobler sense of the beautiful. More effectively still did Riemenschneider exhibit his maturer art in the monument of the princely bishop, Lorenz von Bibra (died 1519), which he executed in the cathedral close by the side of the other, and likewise in Salsburg marble. Similar to the former in design, it is distinguished from it above all in the fact, that the accompanying architectural forms are those of the playful and fantastic early Renaissance style, with the indispensable addition of naïvely naked genii. Charming as are the heads, the lack of unconstrained action is apparent. Also the genii with festoons, in the lunettes which form the upper termination, are extravagant compositions, but here and there exhibit charming grace both in the head and gestures. The two statuettes of saints display the finest individual characterization. This is also conspicuous in the great relief figure of the deceased, in which nature is imitated with almost harsh exactness. The head with its feeble decrepitude is thoroughly portrait-like, and has the delicate execution which marks Riemenschneider's works. The drapery is not quite so flowing or grandly designed as in the earlier bishop's monument; but the bearing is natural and life-like, and the attitude truly noble.

Works at Heidingsfeld.

At Würzburg.

A charming coloured wooden statue of the Virgin, surrounded by a rose wreath with five small and excellent haut-reliefs, containing scenes from her life, was executed by Riemenschneider in 1521, for the Pilgrims' chapel at Volkach.† In the same place there is another carved work by the master, representing St Anna with Mary and the Infant Christ on her lap. His latest work seems to have been the great Lamentation over Christ, a haut-relief in

At Volkach.

At Maidbrunn.

* Illustrated by BECKER.

† See illustration in BECKER.

sandstone which he executed in 1525, for the church at Maidbrunn, near Würzburg, and of which we subjoin an illustration after Becker (Fig. 299). Not merely in size of composition, but in depth of expression and power of delineation, he here surpasses the earlier simpler representation of the same subject. The beardless Nicodemus with the salt-cellar has been considered as a portrait of Riemenschneider. We have left out the wonderful feathered angels above, at the foot of the Cross.

Fig. 299. Relief by Riemenschneider. Maidbrunn.

Other Works by Riemenschneider.

Besides these works, the collection of the Historischen Verein contains others by Riemenschneider, for instance a St. Stephen and a grand Madonna statue, both of stone.* In the crypt of the Neumünsterkirche, in a niche on the left side, there are three life-size half-length figures in stone of St. Kilian, with his companions, so excellent in treatment and so noble in characterization, that I can ascribe them but to the master himself. I consider also as an excellent miniature work by Riemenschneider, the three little figures a foot and a half in height, originally brought from St. Florian, and now in the Cabinet of Coins at Vienna; they are of the finest wood-carving and are excellently coloured. They represent a young man with the beautiful head of Riemenschneider's St. John, a graceful maiden, and a hideous old man, who appear in succession one after the other on the turning of some simple mechanism.

* The latter illustrated by BECKER.

His School.

Other Würzburg stone sculptures bearing affinity with his style, may have proceeded from his pupils, among whom his son Jörg stands pre-eminent. To him may be ascribed with certainty the simple and worthy tombstone of the master, now in the possession of the Historischen Verein there. An excellent work of this epoch is also the group on the outside of the Pleichacher Church, at Würzburg, representing Christ in Prayer on the Mount of Olives with the three sleeping disciples. The heads and gestures are less original than in Riemenschneider's works, and more conventionally conceived; St. John alone has somewhat of the expressive beauty that marks the ideal heads of that master. The drapery, which is broadly arranged with many transverse folds, is without the grandeur and vigorous sharpness that belongs to Riemenschneider's works.

The Mount of Olives on the Pleichacher Church.

Death of the Virgin in the Cathedral.

While in these works, for instance in the fine outline of the hands, many traces of Riemenschneider's style are to be perceived, the master who executed the large group of the Death of the Virgin, which stands in the cathedral to the right, near the entrance, is entirely opposed to it. Mary, who is lying on her death-bed with closed eyes, is one of the most ideal creations of the period, and in the pure and almost Greek outline of countenance, in the nobleness of the features, which are glorified by a calm smile, she surpasses the Madonnas of Riemenschneider and of most of his contemporaries. The Apostles are either looking upwards with astonishment, or they are resigning themselves to their grief. St. John, who has thrown himself down, seizing the hand of the dying woman, and with despair on his sad features, seems looking for a last sign of life, is a splendid idea. Altogether this grand group, which is unfortunately daubed over with oil-colours, is among the most able productions of the period as regards life, depth of feeling, and power of characterization. The earlier sense of the beautiful is also apparent in the flowing style of the drapery. The work was probably executed about 1480, (possibly by a Swabian master), before Riemenschneider gave a new direction to sculpture in Würzburg.

Loyen Hering.

In the Cathedral at Bamberg there is a stately marble monument of Bishop George III. von Limburg (died 1522), executed by a master, Loyen Hering, of Eichstadt, which with the Würzburg monument of the Prince Bishop Lorenz von Bibra, is one of the earliest productions of Italian Renaissance in Germany. While this style is distinctly evident in the architectural frame-work, and may perhaps also be traced in the noble characterization of the relief statue, which is entirely free from all the errors common at the period, the group that crowns the work, containing the Judge of the World with Mary and St. John as intercessors, exhibits in its passionate action both exaggeration and unrest. There is a

tombstone to Margaretha von Eltz, of the year 1519, in the Carmelite Church at Boppard, by the same able master. The deceased is kneeling with her son, who erected the monument, in adoration before the Trinity, who are represented after Dürer's composition, though the sharp folds of Dürer's drapery are here transformed with a more flowing and softer treatment. Without being spirited, the work shows great ability in the conception.

Swabian Hall.

If we turn southwards to Swabia we find on the north side of the Church of St. Michael at Hall, a large coloured group in stone, of the year 1506, representing Christ on the Mount of Olives with the sleeping disciples, a work which is decidedly superior in artistic value to the other carvings there. Christ himself, indeed, lacks nobleness of expression and form, but St. John has a splendid head, with that air of calm melancholy which reminds us of Riemenschneider. The other figures are thoroughly able, as is also the drapery with its distinct folds, which are indeed sometimes conventionally arranged, and without any peculiar design. Close by, at the north-west corner of the same church, there is the simple and excellent gravestone of Kaspar Eberhard, bearing the date 1516.

Portal of Ulm Cathedral.

In Upper Swabia stone sculpture, as well as wood-carving, produced many able works at this epoch. Thus, in the first place, in Ulm Cathedral, where the decoration of the main portal was completed at this time. The statues on the central pillar seem to have been added at the close of the fifteenth century. Below is an Ecce Homo, stiff in attitude and without ideality, but skilfully executed in a naturalistic style. By the side are St. John and the mourning Mary, who, in the expression of profound grief, has crossed her hands resignedly on her breast; they are both figures of noble depth of feeling, the drapery perhaps too richly animated, but free from angular folds. Above is St. Anna, who is holding Mary with the Infant Christ by the arm; she is equally excellent, and, like the Virgin, has an almost classical outline of countenance. Besides these, on each of the side walls of the portal, there are six figures of saints, among them the four great Fathers of the Church. Of these, those on the south side display similar beauty, especially as regards the noble portrait-like head, and the drapery alone inclines somewhat to restless mannerism, although it still exhibits moderation in the treatment. On the other hand the drapery in the northern figures is rudely arranged and broken up into hard folds, and is devoid of all finer animation.

Receptacle for the Sacred Elements.

An important work also in the Cathedral is the receptacle for the sacred elements, ninety feet in height. It was begun in 1469, and if this were not also the date at which Jörg Syrlin began his work on the choir stalls, I should still have no hesitation in ascribing this work to the same excellent master. The style of the figures has greater affinity

with his works than with those of any other artist. The free and bold form of the slender pyramid evidences great masterly power; but his hand is more distinctly indicated in the statuettes of saints which adorn the superstructure, especially in that of St. Sebastian, whose nude form corresponds both in conception and treatment with the Ecce Homo by Syrlin, executed in the year 1468. Very fine, life-like and expressive, are also the statuettes on the balustrade; they are easy in action and distinct as regards drapery. On the other hand, the small figures on the upper parts of the pyramid are of an inferior kind, probably executed in the atelier; the drapery, moreover, is confused, and the whole treatment is superficial. Syrlin, however, had certainly nothing to do with the sculptures on the font, which is alleged to bear the date 1470, and is adorned with busts of Prophets and Patriarchs. Coarse and life-like in characterization, they are far below Syrlin's style in nobleness of conception.

Font.

The Swabian works henceforth are more distinguished for grace and dignity in the heads than for any higher advance in the development of form The figures, as a rule, are very thickset and are rendered still fuller by very wide and heavy drapery broken in hard folds. A charmingly pleasing character prevails in the representations, while the Franconian school is more energetic and dramatic in its compositions. Excellent works of this kind are to be found at Urach. Less so, perhaps, is the original and prettily constructed fountain,* with its three statuettes of Knights, and the somewhat slovenly figure of the great St. Christopher; less excellent also in the Amandas Church is the pulpit, a tolerably spiritless stonemason's work of the end of the fifteenth century, with stiff and cold half-length figures of the Fathers of the Church; but excellent, indeed, is the magnificent font, one of the most beautiful in the whole of Germany, executed according to the inscription in 1518, by an Urach Master Christoph, who, with a certain artistic self-confidence, styles himself expressly "Statouarius." His monogram is also to be found on the above-mentioned fountain, which I am, therefore, inclined to consider an earlier work by the same master. The outside of the font contains in a graceful architectural framework the half-length figures of six Prophets and that of Joseph. The latter appears as a fine youthful figure; by his side is Moses, with his significant and dignified head. Then follows the graceful scene of David with his harp; next to him is Isaiah, and, in long beard and turban, the splendid figure of the aged Jeremiah. Then Jonah appears, indicated by the fish, and portrait-like in his exact and life-like action. The whole is concluded with Joshua in the complete armour of the period, with sword and plumed hat. The work exhibits

Urach.

* Cf. the beautiful illustration in the *Jahresh. des Würtemb. Alterth.-Vereins.*

as much technical perfection as artistic originality; the naturalism of Meister Christoph is based on thorough study, and on an acute perception of individual life.

Font at Reutlingen.

The font of the Marienkirche at Reutlingen, executed in the year 1499, and even surpassing the foregoing in the value and abundance of its plastic ornament, rivals these small masterpieces in richness and beauty. Eight small buttresses divide the substructure, and are finished above with the same number of statuettes of Apostles, which, though of somewhat compact proportions, exhibit masterly characterization in the heads. The niches between the pillars of the substructure are filled with miniature-like representations of the Baptism of Christ and of the Seven Sacraments. The composition of the small scenes is extremely distinct and life-like, and the execution is of unsurpassable elegance. The groups fill the hollow of the niches in such a manner that, arranged in a purely picturesque style, the foremost figures stand freely out, while the others are treated as reliefs. The feeling of beauty that marked the Swabian School here exhibits itself in the graceful attitudes of the female figures, with their charming heads and picturesque costume of the period.

Holy Sepulchre at Reutlingen.

The same church also contains in addition to this graceful work, a still more important monument of the same period, proving what this school could achieve in works on a large scale. This is the Holy Sepulchre which was executed about the year 1480, perhaps the most important of all similar monuments in Germany.* The rich architectural crowning with its luxuriant ornament is among the most graceful works of the kind. Little as we can approve of this profuse display of the vegetable kingdom in great architectural compositions, it appears justifiable in smaller works of the kind, such as pulpits, fonts and the like. The overflowing exurbance of an ingenious decoration is scarcely to be designated by the depreciating phrase of "degenerated style," for these works have more artistic merit, than was ever attained in similar productions by the monotonous strictness of the thirteenth century. The decorative splendour of this masterpiece corresponds with the value of the plastic ornament. Five busts of Apostles are introduced in haut-relief on the sarcophagus; they are splendid heads of wonderful beauty and freedom of treatment, especially apparent in the beards and hair. No less excellent are the two sleeping soldiers, lying outstretched with unsurpassable ease, the heads full of truthfulness to life. In the hollow of the niche behind the sepulchre are St. John and the three women, charming round heads with not exactly a deep, but a sadly touching expression. The Swabian masters could not, like the Franconian,

* An illustration in the *Jahresheften des Würtemb. Alterth.-Vereins.*

sacrifice the soft beauty of the heads to the dramatic delineation of passion. The drapery exhibits various and beautifully designed ideas, which, however, from a too studied accumulation of folds, produce want of distinctness in the effect. The risen Christ in the central baldachin is inferior stone-mason's work, and the four half-length figures of prophets introduced as the crowning of the whole, appear no better.

This seems a fitting place to mention the busts so popular in the Swabian school ever since the time of Syrlin, a style which certainly was favourable to careful execution, but which repressed the study of the entire figure, so necessary just at this period. Hence in this school we find most generally, unduly short physical proportions in all the entire figures. This is exhibited for example in the statues of the Apostles in the choir of the Monastery Church at Tübingen, which are all compact figures with drapery arranged in hard folds, though many of the heads are thoroughly life-like. Better and finer are the small angels and the busts of Prophets on the consoles, (three of the Apostles were restored in an age of petty formalism). Among the sculptures on the exterior of the choir, begun in 1470, and of the nave, there are many able works in a more decorative style of treatment; thus, for instance, there is an Ecce Homo excellent in conception. Remarkable evidence of the plastic impulse of this school, is to be found in the reliefs in the windows of the northern aisle, which are introduced in the place of the usual tracery: there is a Virgin crowned by angels, a St. George on horseback and St. Martin sharing his mantle, all well arranged within the space, but mechanically executed. On the east side there is the wonderful figure of a malefactor bound to the wheel, which is treated with painful realism. In the same church there is a pulpit of this period, on the breast-work of which Mary appears with the Child and the four great fathers of the church, whose books rest on the symbols of the four evangelists. The heads are expressive, the drapery is hard and unpleasing. A similar pulpit with representations of the same kind is in the Monastery Church at Herrenberg; a third, more valuable, is in the Monastery Church, at Stuttgart. In the latter the full length seated figures of the evangelists are represented in strong haut-relief, strikingly slender in their proportions, with fine characteristic heads, and with the drapery flowing in distinct folds, so that a somewhat earlier period may be inferred (about 1470). On the other hand the statues of the former rood-loft exhibit unsymetrically short proportions and angularly broken folds. The statues at the gate of the Apostles in this church, executed in 1494, are of a similar kind. By far the noblest work of this period in Stuttgart is the Mount of Olives near the Leonhardskirche, executed in 1501. In the solemn figure of Christ on the Cross, and in the touching group of the Virgin, St. John, and Mary

Tübingen.

Herrenberg. Stuttgart.

Magdalene who is kneeling at the foot of the Cross. Swabian sculpture arrives here at a power and depth of delineation that reminds us of the best Nuremberg works.* Lastly, the monastery church contains an able portrait figure of the same period in the red marble tombstone† of the provost Dr. Ludwig Vergenhans, who died in 1512 (Fig. 300).

Sculptures in Switzerland.

We recognize the same Swabian school with the somewhat coarse and broad style of its figures, in Switzerland, in the plastic ornament of the Oswaldskirche at Zug, and still more in the splendid sculptures of the main portal of Berne Cathedral, which were executed by Nikolaus Künz. The elegant statues of the wise and foolish Virgins, as well as that of Justice, show the influence of Hans Holbein and Nicolaus Manuel. Justice especially with her almost transparent garment and elegant attitude characterizes the spirit of this school about the year 1520. (Fig. 301). There is a rich pulpit of the year 1486 in the Cathedral at Basle. Still more magnificent is that of the Cathedral at Strasburg of about the same year, a work of the master Hans Hammerer. We may also mention the sculptures of the north transept portal of the cathedral as able works of the same period. The martyrdom of St. Laurentius in the tympanum is well composed, and is depicted with life on rather a large scale; the nude figure of the saint exhibits noble naturalism. The separate statues on the pillars near the portal are portrait-like figures full of characteristic life; they are injured, however, by being overloaded with hard folds. On the left side there is a grand Madonna, on whose arm the Infant Christ struggles with great animation towards the three Holy Kings who are introduced on the three adjacent consoles. Lastly we must mention a large stone figure of Christ on the Cross with the Virgin and St. John, in the cemetery at Colmar, executed in the year 1507.

In Alsace.

Augsburg.

If we turn back again to Swabia, we find Augsburg again the seat of an able school, whose sense of the beautiful is superior to almost all other schools in purity of feeling and grandeur of form. In the Maximilian Museum there is a haut-relief, executed at the end of the fifteenth century, which has been brought from the cathedral. It contains the Virgin, with the corpse of Christ, over which she is bending in profound grief. By her side is St. Barbara, a noble and life-like figure, with a beautiful oval countenance; on the other side are St. Peter and St. Andrew, figures of vigorous and even violent characterization, who are commending to the Madonna the kneeling

Relief from the Cathedral.

* Illustration of this Mount of Olives, as well as of the pulpits of Herrenburg and Stuttgart with statues from the Rood-loft and the Gate of the Apostles, are in HEIDELOFF'S *Künst des Mittelalters in Schwaben*, Nos. 1—3.

† *Ibid*, No. 3, from which our illustration is borrowed.

donator, a Rechberg. Above, two angels are hovering with the cross and instruments of torture. Still more important is a relief brought from St. Ulrich, likewise belonging to a monument, but still richer in design. Mary is enthroned at the side in front of a curtain, which two beautiful angels are holding extended. Opposite to her are two

Relief from St. Ulrich.

Fig. 300. Tombstone of Dr. Vergenhans. Stuttgart.

rows of saints: Afra, Hieronymus, Suibertus, and Benedictus; in front of them St. Ulrich and St. Conrad, the latter of whom is commending his protégé, Conrad Morlingen (died 1510). Throughout the work there is such free beauty of style, such firmness of characterization, and such perfection of execution that one might imagine one was looking at a painting of the great Holbein transformed into stone. Traces are still perceptible of the original colouring. To the end of the epoch (1540) belongs an altar with stone reliefs in the chapel of St. Catherine in the cloister of the cathedral; the style is noble, and at the same time full of naïve feeling. They depict the Birth of Christ and four smaller scenes of the Annunciation, the Visitation, the Adoration of the Kings, and the Death of the Virgin.

Relief in the Cathedral.

Fig. 301. From the main portal of Berne Cathedral.

How long in isolated instances the ancient forms were adhered to, is proved by the splendid Renaissance altar in the Obermünster at Ratisbon,* founded by the Abbess Wandula von Schaumberg shortly before 1545. In gracefully-executed reliefs of Kehlheim marble we see in the centre the Death and the Glorification of the Virgin, accompanied on both sides by the smaller representations of the Annunciation, the Birth, and the Adoration of the Kings, the Resurrection, the Ascension, and the Sending of the Holy Spirit. Simple trueheartedness of feeling marks the short, thickset figures, the intricate folds of whose drapery reminds us of Dürer's time and manner.

Ratisbon.

Several tombstones of princely ecclesiastics in the Monastery Church at Berchtesgaden exhibit in a pleasing manner the various stages in the development of plastic art between 1440 and 1540. These works are grandly designed, and are executed with admirable technical

Tombstones at Berchtesgaden.

* Illustration in E. FORSTER'S *Denkm.*

skill in the red, and unfortunately occasionally variegated, marble of the mountains of the neighbourhood. Some of them possess considerable artistic value. Thus, for instance, the tombstone of the princely ecclesiastic Petrus Pyentzenauer (died 1432) follows essentially the conventional manner of the Gothic style, but exhibits distinct effort after individuality of character and a natural arrangement of the drapery. The figure, somewhat larger than life, is standing on two lions, and holds in the left hand the prayer-book, and in the right the mitre. A sacrist on a diminutive scale is apparent at the lower end of the crosier. Two angels are holding a tapestry extended behind the head of the deceased. The same arrangement is repeated on the tombstone of Ulrich Bernauer (died 1495), where the reminiscences of the Gothic style are completely effaced, and vigorous characterization gives life to the figure even in its smallest accessories. The energetic priestly head is covered with the mitre, on which the Annunciation is represented in two charming figures completely in the style of Martin Schön. The half-length figure of St. Peter also, in the upper part of the mitre, exhibits the same style. The work evidently proceeds from an important master, probably of Upper Bavaria. To about the same period belongs the splendid monument in the choir, which displays the noble figure and distinguished features of the princely Bishop Gregorius Reiner, surmounted by a baldachin in rich late Gothic leaf-work. The angels who hold the curtain resemble exactly two others who are introduced as supporters above the door of the sacristy and close beside this monument. The tombstone of Balthasar Hirschauer (died 1508) exhibits the new style developed into noble freedom, but the drapery has the restless folds of the period, though grandly designed. The head, with its hooked nose, finely-cut mouth, and composed expression, is worthy of Dürer. The last of these monuments on the south wall of the choir, erected in 1541 to the deceased princely bishop Wolfgang Lenberger, is executed entirely in the Renaissance style, though the conception is far from fine. The figure itself, with its life-like head turned gently sidewards, is very able.

Sculptures in Austria.

We have not sufficient information with regard to the extent and value of the stone sculptures in Austria, to allow of our passing judgment upon them. Yet it seems that foreign masters were required for the most important works, probably because this kind of plastic art had been little cultivated there at an earlier period. Thus the Emperor Frederic III. summoned the Master Nicolaus Lerch in the year 1467 from Leyden, in order to execute the monument of the deceased Empress Eleonore for the monastery Church at Wiener Neustadt. When this was completed, Lerch received the commission to undertake a monument of the Emperor for St. Stephen at Vienna. As the emperor and the artist himself died in the year 1493, when only

Tomb of Frederic III. in St. Stephen.

the lid of the monument was finished, Master Michael Dichter was appointed "tomb-maker to his Majesty." But the grand work was not completed till 1513. In splendour of design and richness of ornament this monument is among the most important of the period; but the artistic value of the plastic work in no way corresponds with the expenditure it entailed. Completely worked in reddish marble, it consists of a broad balustrade-like perforated substructure, above which rises the sarcophagus with its lid, which surrounded by a proud wreath of honour formed of arms, bears the recumbent figure of the Emperor. The arrangement of the whole work evidences all the more judgment and originality, because in Germany only rare occasion was afforded to artists for executing grand monuments of the kind. Almost with the spirit of an Italian the artist has admitted the Gothic forms with moderation, and only in subordinate parts, such as the crowning of the upper cornice and the baldachins of the statuettes of saints, which are introduced on the sarcophagus and on the substructure. For the rest, it was his justifiable intention to obtain as many relief compartments as possible, and this he effected on the sides of the sarcophagus. We see again how little the Gothic style was adapted to afford a framework for the profuse glorification of temporal princes. The reliefs of the sarcophagus contain a Crowning of Mary and eight "pious deeds" of the Emperor—that is, foundings of monasteries and the like. In small baldachin-crowned niches between we see statuettes of the princes of the Empire, who surround the sarcophagus as a solemn mourning train. In niches against the pillars of the substructure, statuettes of Christ and the Apostles are introduced, and in the recesses of the balustrade there are various small figures of bishops, abbots, and others, so that altogether more than 240 figures may be reckoned. This rich plastic ornament varies in value, without ever rising to high spiritual significance or beauty.

Font. St. Stephen.

The font, with its simple statuettes of the Apostles in the St. Catherine Chapel of St. Stephen's Cathedral, a work likewise executed in marble, bears the date of the year 1481. Higher in artistic value is the portrait bust of the Master Jörg Oechsel, which, as a kind of console, supports the old organ in the northern side aisle. It is distinguished by its truthfulness to life and power of characterization. This excellent work deserves, moreover, attention as a waymark in the history of the building of St. Stephen, for the brave old master placed this monument to himself shortly before he was expelled from the building by the intriguing and violent Anton Pilgram of Brünn. The latter was engaged as superintendent of the building works after the year 1506,* and, in 1512, he erected

* I owe all the historical notices respecting the works of St. Stephen to the able introduction of J. FEIL to A. R. VON PERGER'S *Dom von S. Stephan.* (Trieste, 1854.)

Pulpit. the magnificent pulpit with the half-length figures of the Fathers of the Church and the small figures of saints. Below the steps he introduced his own portrait bust, likewise a work full of character and ability. These works, as well as that of Oechsel, seem to indicate that both artists were trained in the Swabian school. Outside the choir of St. Stephen there is a much injured representation of Christ bearing the Cross, executed in 1523 by Conrad Vlauen. On the south side there is a tablet in haut-relief raised to the memory of the church-master Johann Straub, in 1540; in the centre, in a simple Renaissance frame, Christ appears taking leave of the holy women, and all round, in seven medallions, there are representations from His life. In these works the style is softened to great delicacy and grace; the composition is, as a whole and in the separate scenes, speakingly life-like, and the arrangement is distinct.

Sculptures on the Exterior.

Rhine Sculpture. In the other parts of Germany also stone sculpture appears more rare than the universal wood-carving. Still we find on the Main and Rhine local schools which, if they do not exhibit a higher independent importance in the numerous monuments, produce many able and even noble works. Various monuments of this kind are to be seen in the Church at Wertheim on the Main. They reflect the different changes which the German sculpture of this epoch passed through even elsewhere. One of the earliest works of this period is the monument of Ruprecht of the Palatinate, in the Church of the Holy Ghost at Heidelberg. More valuable and pleasing are the relief tablets in the Nicolaus Chapel of the Cathedral of Worms, which represent the Birth of Christ, the Annunciation, the Entombment, and the Resurrection, as well as the pedigree of the Virgin. While these works show most distinctly the realistic style of the end of the fifteenth century, the graceful figures of three female saints in the cathedral exhibit a somewhat earlier and softer style.

Wertheim.

Heidelburg. Worms.

Frankfort. Mainz. In the cemetery belonging to the Cathedral at Frankfort-am-Main, the group of Christ on the Cross with the thieves and the sorrowing women, is an able work of the year 1509. Mainz, however, presents richer treasures in the episcopal monuments of the cathedral which, for the most part, afford a splendid exhibition of the advanced style of the epoch. Thus, for instance, the monument of Archbishop Diether von Isenburg (1482), and two years later the excellent and simple monument of a Canon Albert von Sachsen. Somewhat ruder in style, especially in the angular folds of the drapery, is the monument of Bernhard von Breitenbach (1497). Greater richness and higher life are displayed in the monuments of the Archbishops Berthold von Henneberg (1504), and Jacob von Liebenstein (1508), as well as in that of Archbishop Uriel von Gemmingen

(1514), which bears most affinity with the works of Riemenschneider. The architecture of all these works is still in the Gothic style. An able monument of a similar kind is to be found in the Liebfrauenkirche at Treves, in the tombstone of Archbishop Jacob von Syrk, about the beginning of the sixteenth century. In the cathedral of that city we find Italian influence apparent in the magnificent Renaissance monument of Archbishop Richard von Greifenklau (1527), with which that of Archbishop Johann von Metzenhausen (1540) coincides in style. In other Rhenish towns also this change is perceptible at about the same time. In the Cathedral of Mainz it was introduced by the monument of Cardinal Albrecht von Brandenburg (1545). The monument of Canonicus Lutern (1515), in the Monastery Church at Oberwesel, belongs to the earliest style of treatment; but an excellent epitaph to Frau Elizabeth von Gutenstein and her husband, of the year 1520, with its noble and life-like figures, exhibits a blending of Gothic forms with those of the Renaissance, and the latter asserts its full sway in the excellent haut-relief of the year 1523, in the same church, representing Mary with the Child and the kneeling donator. Probably the hand of the same unknown master produced the splendid double monument of 1548 in the Carmelite Church at Boppard, on which Johann von Eltz and his wife are kneeling in life-size figures before a representation of the Baptism of Christ. The energetic characterization of German art here rises into perfect freedom and pure nobleness of execution.* Several able monuments likewise marking the transition to the Renaissance, are in the Church at Lorch. The double monument of Johann von Breitbach (died 1500) and his wife is life-like and simple with its freedom of attitude and distinct arrangement of drapery; similar is that of the Knight Johann Hilchen von Lorch (died 1512) and his wife; the Knight with the battle-axe and wreath of roses, whose legs are somewhat far apart, is nevertheless full of life; but especially is this transition apparent in the stately Renaissance monument of the brave Knight Johann Hilchen von Lorch, the younger, who died in 1548. The tombstone was executed in 1550. It depicts a mighty broad-shouldered figure boldly advancing, the head with a large beard, and the expression mild and grave; in the inscription mention is made of the military deeds of the brave opponent of France, and the sworn foe of the Turks ("Erbfeindt den Durcken").

Treves.

Italian Influence.

Mainz.

Boppard.

Lorch.

Westphalia is poor in stoneworks of this epoch, and even in the numerous

* KÜGLER'S *Studien* in the second volume of the *Kl. Schriften* contain valuable information with regard to the Rhine districts.

receptacles for the sacred elements, executed with great expenditure, and one of the finest and largest of which is in the Roman Catholic Church at Dortmund, the plastic ornament is far inferior in importance to the ornamental parts. This is the case also in one of the richest rood-lofts belonging to the beginning of the sixteenth century, in the so-called Apostles' passage in the cathedral at Münster. Of the tombstones of this epoch, we can only mention that of a Count Bernhard von Lippe (died 1511) and his wife Anna von Holstein, in the church at Blomberg. An excellent representation of Mount Calvary with the three crosses and the figures of Mary, St. John, and Mary Magdalene is preserved in the Church of St. James at Koesfeld. A beautifully conceived relief of the Descent from the Cross, noble even in the style of the drapery, is in a chapel of S. Moritz near Münster.

Sculptures in Westphalia.

A somewhat richer display is afforded by the Saxon districts, although we cannot here speak of any thorough activity of native schools. Among the earlier works is an altar relief in the Severi Church at Erfurt, depicting St. Michael, and also the sculptures on the font, executed in 1647. We may also here mention the magnificent rood-loft of the cathedral at Havelberg, which was distinguished above subsequent works of the kind by its rich ornament of figures. It contains in several powerful reliefs the history of the Passion of Christ, with the statues of the Apostles and the Madonna introduced on consoles between, the latter still exhibiting the ideal Gothic style of drapery. Similar reliefs are to be seen on several altars there. In the magnificent rood-loft of the cathedral at Halberstadt, of the year 1510, the decorative element prevails. On the other hand, on the pulpit of the cathedral at Freiberg, which in an original manner is formed like a gigantic tulip, there are plastic works of independent value and thoroughly finished style. The steps are supported by a male figure, who displays all the tokens of laborious effort. Below, among the large branch-work, four charming naïve angel boys are clambering, one of whom, in a humorous manner, is attired in a miner's jacket, from which the wings ridiculously emerge. Above, between the petals are seated the large half-length figures of the four fathers of the church, whose heads exhibit a masterly power of portrait-like characterization. A beautiful Madonna and Child crown the sounding-board. The master of this remarkable work which seems to indicate Swabian influence, is represented at full length, seated at the foot of the pulpit, looking about him with calm confidence.

Saxon Sculptures. Erfurt.

Havelberg.

Halberstadt. Freiberg.

The church at Annaberg possesses a stone sculpture of this epoch, which is less distinguished for any peculiar fineness of execution than for its unexampled extent, and for the truly

Annaberg.

lavish expenditure of plastic work. The breastwork of the empore which extend all round the walls, are adorned with no less than a hundred separate haut-reliefs, executed between 1499 and 1525 by a master named Theophilus Ehrenfried and two assistants. The first twenty-two delineate the various stages in the Life of Man, in both sexes, with the addition of the symbolic animals so popular in mediæval times. The other reliefs contain stories from the Old and New Testament, scenes from the Life of the Virgin and the Apostles, with their martyrdom. The whole is concluded with the Last Judgment. Ably, though not especially finely executed, here and there evidencing the use of Dürer's compositions, these works must have produced an incomparably splendid effect in their earlier colouring and gilding. The so-called golden gate in the same church, bearing a representation of the Trinity, is of higher artistic value, and is distinguished for grandeur of feeling and freedom of form. Also the door of the sacristy, which was completed in 1522, shows in its forms a tasteful mingling of the Renaissance and the Gothic, and contains in the arched compartment above a pleasing relief scene of St. Anna, Mary and the Infant Christ, surrounded by attendant angels. Lastly, in the same year the high altar was finished, which exhibits in limestone relief on a red marble ground a prettily composed and carefully executed representation of the Virgin's pedigree. This work was executed in Augsburg by Adolph Dowher, a sculptor and carver there. It is an isolated but valuable evidence of the influence of Swabian art in these districts. Among the most graceful works of the beginning of the sixteenth century, is the monument of the Empress Editha, which is to be found in the central choir chapel of the cathedral at Magdeburg. On a richly decorated sarcophagus lies the graceful though much injured figure of the deceased, which seems to me by Riemenschneider's hand, for the mild sad expression of the head and the peculiar treatment of the drapery call to mind the Empress Kunigunde at Bamberg. On the sarcophagus, St. Mauritius and seven female saints appear under late Gothic baldachins; recumbent lions are introduced at the corners. The arrangement is evidently based on the model afforded by Vischer in the monument of Archbishop Ernst. The summons of a foreign master for the execution of this graceful monument becomes all the more probable, when we examine the figures on the rood-loft, which are rude stonemasons' works of the end of the fifteenth century.

Magdeburg.

On the other hand, superior talent existed at this period at Lübeck. The choir screen in the Marienkirche was adorned with haut-reliefs of the Passion, about the year 1500; and in these, in spite of modern additions and tasteless oil daubing, an able and characteristic work of the period may be recognized, executed with more feeling

Lübeck.

for beauty than belonged to most of the artists of that time. Also the separate statue of St. Antonius, in the southern side-aisle near the choir, evidences the same noble sense of form and a similar style of conception. A no less estimable work of a similar style, and belonging to the same period is the Madonna statue, which stands in St. Peter's at Hamburg in the northern side-aisle. The soft beauty of the head, the lively action of the Child, and the rich drapery, which displays no angular folds, all these are characteristics of an artist who well knew how to avoid the one-sided realism of the age.

Hamburg.

c. Bronze Work.

Importance of Nuremberg.

Bronze-work was less generally cultivated among the Germans at this period than the favorite wood-carving and stone sculpture. It seems to have been used extensively almost alone in Nuremberg; but here it rose to the utmost perfection through the talent of one of the greatest masters of German art. This is Peter Vischer, the honest citizen and brasier of Nuremberg.

Peter Vischer.

We know not much of the outward life, and still less of the mental training of this rival contemporary of Albrecht Dürer. His father was that Hermann Vischer, who, in 1457, cast the font of the parish church at Wittenberg. In his figures he followed the traditions of Gothic art, and in nowise exhibited any higher genius. The generality of bronze works produced in these districts did not rise above mediocrity. Several tomb slabs in the cathedral at Bamberg are a proof of this.

Spread of the Art of Bronze-casting.

The earliest of them seems to be that of Bishop Georg I. (died 1475.) In it the realistic effort of the time in nowise produces favourable results; for the bearing no longer attains to the beautiful grace of earlier works, and exhibits life-less stiffness, instead of greater naturalness. The tomb-slab also of Bishop Heinrich III., which, according to the inscription, was completed in 1489, is a moderate production in the same style, in which the badly designed hands are peculiarly striking. The same may be said of the tomb-slabs of Bishop Vitus I. (died 1503), and Bishop Georg II. (died 1505), which, like the former, contain the figures of the deceased in bas-relief; they are able mechanically-executed works, estimable for the neat finish of the rich damask work of drapery and other subordinate parts; the style of the drapery is also well conceived, but they are, nevertheless, somewhat insipid and expressionless. When, therefore, several of these works are traced back to Peter Vischer, we can only accept the statement so far that the cast may have been executed in the famous

Vischer atelier at Nuremburg. Such works of subordinate rank cannot be forced upon us as evidences of his mind and style of art. This idea is confirmed in a documental record, which states that the monument of Bishop Georg II. was cast in Vischer's atelier, but after the design of the Bamberg painter, Wolfgang Katzheimer.*

Bronze Monuments at Bamberg.

The demands of the city of Bamberg at this period for bronze monuments is perceived by a glance at the tombs of the Canons, Provosts, and Deans of the Cathedral. To the earliest of these works of the year 1414, we may add five others belonging to the last decades of the same century, the two oldest of which, executed in 1464 and 1475 exhibit the figures of the deceased only in engraved outlines. With the monument of the Canon Erhard Truchsess von Wetzhausen (died 1491) the series of reliefs begins. There are fourteen similar tablets executed in the two first decades of the sixteenth century, among which there is only one with any depth of work. About 1520 the luxurious indulgence in these works gradually ceases; for, until 1540, we reckon only six of these tablets, and from that time they cease almost entirely, and metal coats of arms with inscription slabs for the most part appear in their stead. All these works proceed from unknown masters. Only once Hans Krebs mentions himself as having executed the relief tablet of the Canon Georg von Stibar, who died in 1515. But even of this artist we know not where he lived, and we can only suppose he may have belonged to Nuremberg.

Vischer's Foundry.

We must, therefore, be satisfied with pointing out an active but very limited sphere to bronze-casting as regards the Franconian art of the period. That Nuremberg, however, was the main seat of these productions, is evident from the fact that orders from various parts of Germany were received at Vischer's atelier. This had already been the case under the elder Hermann Vischer, who worked for Wittenberg, and the reputation and fame of the brave Nuremberg family of brasiers increased under his far more gifted son, Peter Vischer. He was admitted as a master in 1489, and in 1494 he was summoned with the carver Simon Lamberger by the Elector Philip of the Palatinate to Heidelberg, in order to "assist him with his advice and skill." What Vischer executed there is unknown, and scarcely can be in existence at the present time. The rest of his life seems to have been spent by the master at Nuremberg in uninterrupted work. Five sons assisted him in his extensive productions. Among them one bearing his own name Peter,† was admitted in the year 1527 as a master in the thimble trade. Meister Hans (John),

P. Vischer's Life.

* Cf. HELLER, *Beschr. der bisch. Grabm. im Dom zu Bamberg*, p. 32.

† For this and the following notices, cf. BAADER, *Beiträge zur Kunstgesch. Nurnberg*, Nos. 1, 2.

surnamed the "caster," seems especially to have superintended the carving. We know several works by him. Of Hermann, who again bears the name of the grandfather, we know among other circumstances that he was in Italy and that he brought from thence various models and designs. We know nothing to speak of regarding Jacob and Paul. Peter Vischer died in the year 1529. His sons did not survive him, it seems, beyond the year 1540.

Vischer's Earlier Works.

More important than these scanty records of his outward life, is the information which the master himself affords us in his numerous works with regard to his inward development. The picture of a rich and profound artist-life is unfolded, and the various characteristics are all the more certain, as Vischer, like Dürer, left the date and his monogram upon his works; a deviation from the custom then common in Germany, and one distinctly announcing the approach of a new era, and the awakening of artistic self-reliance, and the consciousness of advance. And truly Vischer's life, like that of Dürer, presents the spectacle of unceasing artistic progress. In his earliest known work, the monument of Archbishop Ernst, in the Cathedral of Magdeburg, executed in the year 1495, as well as that of Bishop Johann, in the Cathedral at Breslau, of the year 1496, Vischer has already abandoned the conventional forms of the earlier period apparent in his father's productions, and has yielded to the realism of the Nuremberg school, displayed in the works of Wohlgemuth and Adam Krafft. And yet even here that sense of the beautiful so peculiar to him, asserts itself, for while the figure of the Bishop in the Magdeburg monument betrays in the hard drapery and portrait-like conception, how completely the master at that time accorded with the prevailing tone of representation, the statuettes of the Apostles, introduced on the sides of the sarcophagus, under perforated Gothic baldachins (Fig. 302), evidence such a power of style and such nobleness of conception, that we at once perceive in them the germ of the subsequent figures of the Apostles on the tomb of St. Sebald. The heads are expressive and full of variety of characterization, but without the exact details of realism. In some the beard is flowing back, as if by rapid movement in the wind. The drapery is grand, arranged in broad masses and rich designs, though perhaps somewhat sharply broken; nevertheless it flows freely and is without any angular folds. Still the proportions of the figures are somewhat short and compact, and we miss the noble form of the slender Apostles on the tomb of St. Sebald. The hands also are hard and anatomically bony; and the statuettes of

Fig. 302. Figure of an Apostle from the Monument of the Archbishop Ernst at Magdeberg. By P. Vischer.

St. Stephanus and St. Mauritius are treated in a thoroughly realistic manner, with portrait-like and characteristic heads. Admirable technical skill is, however, exhibited throughout the work, even to its smallest details; thus, for instance, the coats of arms on the substructure, with figures of animals executed in bas-relief are excellent. The Gothic style still prevails in the architectural parts, and its forms are treated with the decorative charm of the late period. If, in the subordinate figures, realism is struggling with a distinct ideal feeling, it asserts entire sway in the figure of the deceased. It is a powerful countenance, beardless, and with large manly features of a life-like stamp, thoroughly realistic, but without being lost in the subordinate detail. The eyelids, the wrinkles on the forehead, and similar details, are a little stern, but the forms are executed in the ablest manner. The drapery of the figure, which is in the strongest haut-relief, is sharp and hard, and lacks repose, but still it is arranged in large masses. Thus the grand monument, which may be regarded next to the tomb of St. Sebald, as Vischer's principal work, is based on thorough realism.* We are, moreover, not without an evidence that a similar style had before appeared in bronze works at Nuremberg. On the western side of St. Sebald's Church, in the Löffelholz Chapel, there is a brazen statue of the Crucified Saviour, more than life-size, of the year 1482. Executed with power and a thorough knowledge of nature, it displays much realistic hardness of detail, and neither seeks to moderate the outwardly massive effect by nobleness of form, nor by dignity of feeling. If this able and powerful work could be traced back to Eberhard Vischer, who became a master in 1459, and died in 1488, and who, perhaps, was the brother of the elder Hermann, we should possess a proof of a realistic transition stage in the atelier itself, even previous to the monuments of Peter Vischer.†

Full ten years elapse after the completion of these important works without our being able to assign any certain work to the master during this long period. This gap is all the more felt as during this interval a change occurred in Peter Vischer's artistic views, which freed him from the onesidedness of the generally prevailing style and led him to a thoroughly independent and elevated mode of conception. This appears in incomparable beauty in the principal work of his life, in the tomb of St. Sebald at Nuremberg, in which he was engaged from 1508—1519. His task was to erect a worthy monument to the honoured patron saint of his native city, whose bones rested in a sarcophagus executed during the Middle Ages. All the artistic skill and power of invention that Vischer possessed, he

Tomb of St. Sebald.

* Respecting this and other works of Vischer, I shall enter more into detail at another time.

† The work is scarcely to be ascribed to Hermann, as RETTBERG (p. 95) alleges.

brought to bear in the production of this work, in which he was assisted by his five sons. In richness and beauty, and in delicate perfection of execution, it has only one counterpart in the entire plastic art of the period—namely, Ghiberti's great bronze gate at Florence. In the graceful structure, and in the abundance of sculptured ornament which covers every part, the northern fantastic style of the fifteenth century once more bursts forth; but the whole structure is pervaded by a sense of distinctness, and a feeling of purity ennobles every detail.

The Substructure.

The sarcophagus of the saint rests on a substructure, the surfaces of which are adorned with four reliefs from his life. With few touches and distinct arrangement, Vischer here displays the genuine relief style, and this in a purer manner than often appears throughout the entire epoch (Fig. 303). With the utmost life he understands

Fig. 303. St. Sebald warming himself at burning icicles. From the Tomb of St. Sebald, Nuremberg.

how to delineate, and to render palpable to sculpture, even the dim stories of miracles, by allowing the supernatural events to reflect naïve astonishment in the spectators. On one of the narrow sides, the statuette of St. Sebald is introduced, and on the other one the master has placed his own portrait. This arrangement alone characterizes the spirit of the epoch of the well-founded self-confidence of the able master. But still more distinctly does the great difference in the conception of the two statuettes indicate the artist's fine faculty of discrimination. For the saint, advancing in his long pilgrim's dress, with the staff in one hand and the model of the church in the other, appears in the simply grand flow of drapery and the

venerable head with its long beard, as an ideal portrait statue; while the robust figure of the master, with his broad and genuinely German countenance surrounded by a short crisp beard and covered with a round cap, dressed in the simple leather apron, and with an unassuming character in the whole bearing, presents the appearance of a national realistic type (Fig. 304).

Baldachin.

This simple centre of the monument is enclosed and surmounted by eight slender pillars, forming graceful pointed arches above; and crowned by a triple dome of the richest construction. Between the pillars graceful candelabra are introduced, which extend up to the point of the arches. We cannot touch upon these features of the architectural structure without pointing out its independent value. For in spite of unintelligible attacks which would give the preference to an earlier design of the year 1488, in the Gothic style,* it is expressly shown that the executed work is undoubtedly superior to the sketch in architectural beauty and originality, as well as in its suitability for the admission of plastic ornament. It is true the master mingles in the spirit of the time rich decorative forms of the Renaissance with the slender structure, the delicate organization, and the pointed arch of the Gothic, and adds at last in the crowning dome various reminiscences of the Romanesque baldachin, enriched with Gothic detail. All this, however, is not merely designed with sparkling mind and rich fancy, but with wise regard to the artistic object and the material employed,† and is executed with such exulting delight in the lavish wealth of idea that every blame must be silenced, and must bend before the superiority of a creation cast as it were out of *one* mould. How ingenious, too, to place the whole on the firm shells of snails! With what variety are the rich bases of the pillars, columns, and candelabra, the numerous capitals and consoles formed! With all this, with what artistic consideration are the main architectural lines

Fig. 304. Peter Vischer's Portrait. From the Tomb of St. Sebald.

* For the sake of curiosity I remind the reader of that wonderful idea of HEIDELOFF; who ascribed the earlier sketch to Veit Stoss and tried to make Vischer only the mechanical executor and caster of Stoss' model. It is not necessary to make any serious refutation of such an idea.

† This very point, certainly not an unimportant one, has been overlooked by those excellent people who declaim against the alleged "caprice" of the master, and whom he would really have only satisfied had he been inconsistent enough to transform the "consistent" forms of some stone style into his bronze.

Figs. 305—316. The Apostles, by T. Vischer.

Simon Zelotes.

Andrew.

Bartholomew.

James the Elder.

Judas Thaddeus.

Philip.

preserved, so that the same idea is reflected throughout in all the rainbow colours of the imagination.

The figures of the Apostles.

And yet the splendour of the whole work culminates really in its rich sculptured ornament. At the principal divisions, on a level with the spectator's eye, there rise from the pillars

On the Tomb of St. Sebald at Nuremberg.

Matthew.

Thomas.

James the Less.

Paul.

Peter.

John.

of the airy structure the ideal pillars of the church—namely, the Apostles (Figs. 305—316). These are slender figures, perfect in the development of physical form, some of them with mild and grand heads, calmly absorbed in reflection, as Judas, Thaddeus, and Thomas; others with a sad expression, as Bartholomew and John, or advancing towards each other with

animation, as Philip and Paul, Simon and Andrew. The drapery combines the ideal grace of the best Gothic epoch with the rich variety of the antique and the full life of the modern period. These unsurpassably noble figures possess the closest affinity with the figures of Ghiberti, to whom Vischer approaches most nearly in purity and nobleness of feeling. There is only this difference—that in Ghiberti the antique element is most prominent, and in Vischer that of the Middle Ages. This fact appears all the more apparent as in several of these figures, such as those of Matthew and of James the Less, there is a slight but unmistakable touch of the conventional bearing of Gothic works. The great master has distinctly perceived the defects of the realism of his time, and has perfectly freed himself from the constraint of his earlier works. It can scarcely be doubted that the first stimulant to do this, as well as to the acceptance of Renaissance ideas, reached him from Italy. But he was therefore no imitator, far rather he understood how to blend the national freshness and the warmth of feeling of German art with southern nobleness of form, and at the same time to awaken into renewed life all the grace and ease that belonged to the art of his own ancestors, and to win for German sculpture that importance which was awarded to painting in a similar manner by Holbein.

The Prophets.

High above the Apostles the pillars were crowned by twelve smaller statuettes, partly Prophets, similarly fine in characterization, and four figures in bold attitudes and youthful features, in the dress of the period; one of them even with tucked-up shirt sleeves. These were, perhaps, also Prophets, in whose characterization the master made large concessions to the fantastic tendency of his time. All the other decorative parts are covered with an innumerable abundance of sculptures.

Rest of the Plastic Ornaments.

The lower part is especially rich in life. In the corners are the fantastic figures of Nimrod, Samson, Perseus, and Hercules, and between them, at the foot of the central candelabrum, the figures of Strength, Moderation, Prudence, and Justice, all charming figures of the utmost grace. On the small connecting arches of the lower structure, on the central cornice, and on the upper capitals of the candelabra, there are groups of nude children, somewhat heavy perhaps in form, but truly enchanting from their wanton sport, charming play, and graceful humour. It was in harmony with the whole course of ideas that the Infant Christ should stand as a crowning to the whole on the highest central dome. But, even with all this, the inexhaustible fancy of the master was not yet satisfied. He ventured into the antique world of fable, introduced dolphin-like Gothic crockets at the arches, employed harpies as charming light-holders, and spread a whole band of Tritons, Sirens, Satyrs, and Fauns over the bases of the columns and candelabra. And from this rich abundance of natural and fantastic life rise

above in calm distinctness the tall figures of the Apostles as bearers of the spiritual power of Christianity. Never has a work of German sculpture combined the beauty of the south with the deep feeling of the north more richly, more thoughtfully, and more harmoniously.*

Other works of P. Vischer.

The same purity of style, occasionally even with still greater finish, we find in the later works of the master. Thus, for instance, there is an excellent relief of the Crowning of the Virgin, of the year 1521, two casts of which are to be found in the castle church at Wittenberg and in the cathedral at Erfurt. Here the treatment of the relief displays a classic simplicity in the figures which only slightly stand out from the surface. The Virgin's head, with its high round forehead, is of a somewhat constrained type in the style of Veit Stoss; dignified and grand, on the other hand, are the heads of Christ and of God the Father; their attitudes are majestic, and afford a striking contrast to the humble feeling of the Virgin. Their drapery flows in large distinct masses, but in Mary it is not perfectly natural. No less excellent is another relief, likewise of the year 1521, in the left side-aisle of the cathedral at Ratisbon—marking the tomb of Frau Margaretha Tucher (Fig. 317). It represents the meeting of Christ with the sisters of Lazarus, and it displays in the drapery, as well as in the architecture of the background, the still more decided influence of the Renaissance style. Unsurpassably noble in composition and in feeling, the execution appears somewhat colder than that of the former works. We must also here mention the bas-relief of an Entombment in the Ægidienkirche at Nuremberg, of the year 1522, which bears the monogram of Peter Vischer. It must certainly have been designed by him, a fact evidenced by the depth of the expression, the beauty of the arrangement, and the nobleness of the forms. The upper part of Christ's body is masterly in its treatment, equally so is the arm hanging down, and the head is extremely noble in its glorified expression of suffering. Nevertheless, certain defects in the difficult foreshortening of the figure lead us to conclude that the design was given to other hands for execution, perhaps to one of his sons.

Monuments of P. Vischer.

Highly important also are two large monuments belonging to the latter years of Vischer's life, which exhibit his power still undiminished and his sense of the beautiful still undimmed. One of these is the monument raised to Cardinal Albrecht von Brandenberg in 1525 in the church at Aschaffenburg. It represents in moderate relief the

* The inscription at the foot of the monument is "PETTER VISCHER, PVRGER ZV NURMBERG MACHET DAS WERCK MIT SEINEN SUNNEN. UND WARD FOLBRACHT IM JAR 1519, UND IST ALLEIN GOT DEM ALLMECHTIGEN ZU LOB UND SANCT SEBOLD DEM HIMELFURSTEN ZV EREN MIT HILFF FRUMEK LEUT VON DEM ALLMUSSEN BEZAHLT."

life-size figure of the ecclesiastical prince, grand in his dignified bearing, with splendidly arranged drapery richly damasked. The expressive head is full of significance, and contains all the elements of a pregnant characterization, though purified by the influence of an ideal feeling which aims at giving prominence to grand and essential qualities. Holbein alone in Germany at

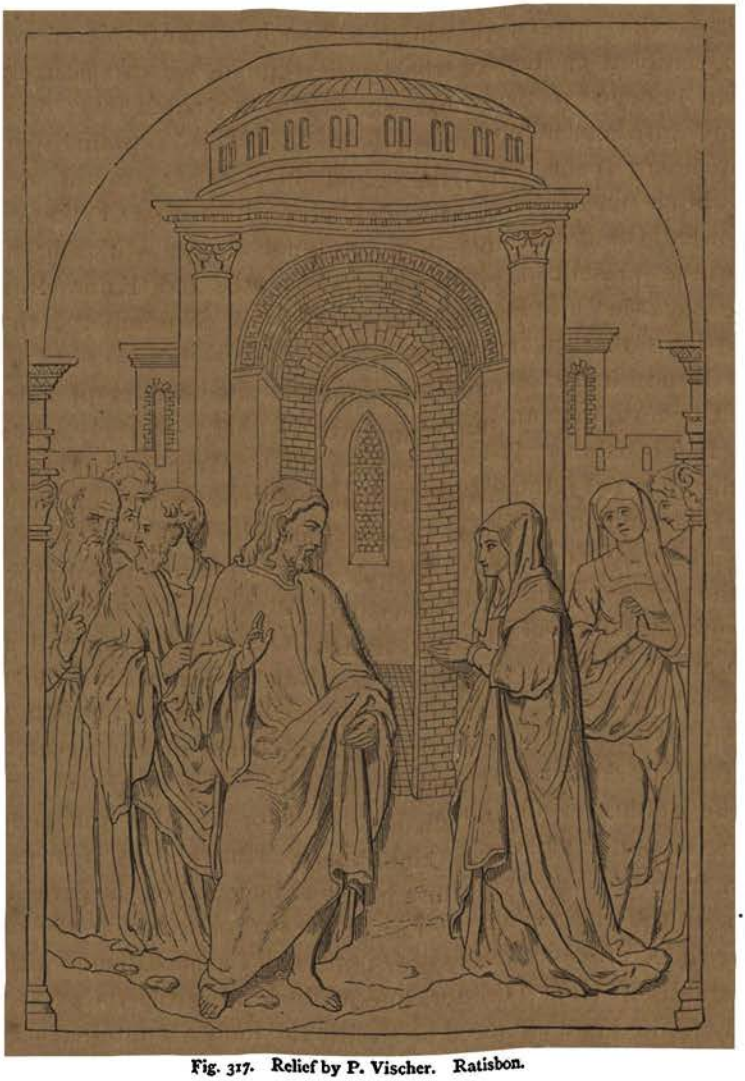

Fig. 317. Relief by P. Vischer. Ratisbon.

that time could have produced such a characteristic figure. The second, which is still more excellent, and is a true triumph of plastic art, is the monument of the Elector Frederic the Wise in the castle church at Wittenberg, bearing the date 1527. In a simple Renaissance frame rises the relief form

of the prince, a most splendid portrait figure, the sparkling eyes full of fire, and the whole countenance full of mind and vigour. The thick curling beard corresponds with the robust manliness of the features and of the whole appearance. The electoral mantle falls in weighty folds, and yet is well designed in the smallest detail. If this splendid monument was executed by the son of our master who bore his name, as Baader alleges, and if it is the same work which, although a masterpiece, was rejected by the assembled masters of the brasiers' guild, we can scarcely come to any other conclusion than that the father prepared the design for it, or at any rate essentially assisted in it. This explains perhaps why the Nuremberg council of the 22nd May, 1532, again decreed the work to be a masterpiece, with the observation that Peter Vischer was an acknowledged master, though he did not always work out his masterpieces in the prescribed manner. Or was the old Kunz Rösner right, when he says in his manuscript chronicle of Nuremberg, that "Peter surpassed his father in art?"

We do not know of any other authenticated works of Peter Vischer. And yet I believe that an important work, hitherto scarcely esteemed, may with great probability be ascribed to him. We learn through Baader that, in the year 1513, the master received orders for the monument of the Emperor Maximilian, and these were not merely casts from foreign models, for the Nuremberg ambassador Kaspar Nützel informs the Emperor in the June of the same year that he had visited Peter Vischer, and had found one of the figures, the form of which he had quite arranged (der pild ains, darzu er den form hat gantz zugericht), so far advanced that within the next three weeks it could be cast. This figure I believe to be one of those in the famous monument of the Emperor in the palace church at Innsbruck. It is the statue of King Arthur of England (see Illustration 319, on page 320), not merely the noblest of all, and distinguished for its calm and simple beauty and masterly perfection of execution, but even marked, as if in express confirmation, with the date 1513, the earliest to be found on the entire monument. Whether, on the other hand, the rest of the sculptures which the master promised for the same object, were ever executed, I cannot decide with certainty. Yet the statue of King Theodorich, equally bearing the date 1513, although less finely formed and executed, is so like the former in intellectual expression that I am inclined to ascribe the design likewise to Vischer. Archival investigations, set on foot by Herr Schoenherr at Innsbruck, prove that these two figures are not among those cast there. That Vischer, however, really executed works for this monument is confirmed by a letter of Kaspar Nützel in the year 1517, a copy of which I owe to Herr Baader, and in which the ambassador is commissioned by the Emperor and the Council of Nuremberg

to negociate with Meister P. Vischer respecting the payment of the works furnished by him for the monument.*

Figures at Innsbruck.

P. Vischer also executed during the latter years of his life a splendid lattice work for the tomb of the Fuggers at Augsburg. But it remained in Nuremberg, was obtained for the Town Hall, and at the beginning of the present century was sold and melted down! Besides biblical figures it contained, among others, a representation of the contest of the Centaurs and Lapithæ, and would therefore have afforded an important evidence of Vischer's style of conceiving antique material. Another work of the kind, probably justly ascribed to the master, is a relief of Orpheus and Eurydice in the Art collection of the new Museum at Berlin. On the other hand, it is a question whether we may regard the statuette of Apollo as an archer, now in the Landauer monastery at Nuremberg, and formerly in the shooting house of the town, as a genuine work of Peter Vischer. The attitude of the youthful figure, boldly advancing with the bow drawn, is extremely happy in idea; but the execution lacks that deeper understanding and finer finish of form which mark the genuine works of the master. The base, with its dolphins and nude children, disfigures from its clumsiness the pleasing effect of the whole. The sketch of the statuette may proceed from Peter Vischer, but the model and cast may be ascribed with certainty to one of his sons, and this is partially confirmed by the date 1532. We must add one word in conclusion as to the idea of the small work, in order to refute certain evidences of "tastelessness and unsuitability" which "classic feeling" has here discovered. It only remains to inquire whether a more suitable figure could have been devised for the place where the citizens practised shooting, than this vigorous and youthful archer, whether he be Apollo or no. If any one scruples at the name, there is no help for him; if the nudity offends him, he had better accept all the pantaloons and top-boots of modern "realism," that every nakedness may be covered.

Antique Subjects.

Works of Vischer's Foundry.

How widely, under Vischer's superintendence, the fame of the Nuremberg foundery extended, we best perceive from the fact that even a bronze tablet in memory of the Duchess Helene of Mecklenburg, who died in 1524, was ordered of Vischer for the cathedral at Schwerin. We have information respecting this work in a letter from the master in the year of his death, 1529,† in which he "expresses his astonishment at the rather rude manner in which the finished work had been left on his hands, and neither fetched nor the money for it sent, and in which he

* Cf. BAADER'S *Beiträge in den Jahrb. für Kunstwissenschaft*, I. p. 243, *et seq.*

† LISCH, in the *Jahrb. des Ver. für Mecklenburg Gesch.*, vol. III., (Schwerin, 1838,) p. 159.

perceived the absence of all artistic interest in the work."* Without doubt, it was the design of another, which was merely sent to the famous Vischer foundery to be cast. The somewhat feeble and clumsy form, which contrasts with the technical perfection of the cast, corresponds with this idea. The tablet, moreover, contains only the inscription, coat of arms, and decorative accessories. There is another valuable and purely decorative work, which, from its fine and graceful Renaissance forms, must be likewise traced to Vischer's atelier. This is a bronze baldachin resting on four pilasters in the monastery church at Aschaffenburg, marking the tomb of St. Margaretha. The fine and imaginative treatment of the decoration, and the life-like attitudes of the angels who are kneeling above as lamp-bearers, indicate Vischer's work.

Monuments at Römhild.

We must also here mention a number of valuable monuments, which with great probability may be regarded as productions of Vischer's atelier. Thus, for instance, the monuments of the Nuremberg Counts in the church at Römhild.† The earlier one was erected, it is supposed, to Count Otto IV. previous to 1490, and during his lifetime. He is represented in a life-size bronze statue detached from the wall, standing on a lion, and in complete armour. The figure is somewhat thin and stiff, the lion also lacks free life-like form, as well as the animals in the armorial bearings. On the other hand, the head of the knight displays a fine sense of nature in its distinct individuality, and thus we may here possess, as Döbner supposes, a work belonging to Vischer's earlier period.

While the conception here is full of individual life, this is still more richly developed in the excellent double monument of Count Herman VIII. and his wife Elizabeth of Brandenberg, executed between 1507 and 1510. The life-size figures of the deceased on the lid of the sarcophagus especially exhibit a rare nobleness of characterization, which rises to classical beauty in the hands and countenance of the lady. These principal figures show such affinity with Peter Vischer's style that it is difficult *not* to ascribe them to him, and the absence of his monogram does not appear to me a sufficient evidence against it. In the small subordinate figures, the long flowing drapery of the tomb of St. Sebald prevails for the most part, though the execution is inferior. Others of these statuettes follow even the sharp treatment of the drapery seen in the other Nuremberg works. From all this we conclude that these subordinate figures were probably executed in Vischer's atelier, though by inferior hands. Lastly, in favour of their Vischer origin, are the symbols of the Evangelists, accurate repetitions of which appear on the

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* Thus KÜGLER, *Kl. Schr.* II., p. 652, obs. 2.

† Published by A. Döbner (Munich, 1840). Cf. the thorough analysis in KÜGLER's *Kl. Sch.* II. p. 648, *et seq.*

Magdeburg monument. Evidently the master used twice the same models.

Monument at Hechingen.

With similar justice the brazen monument of Count Eitel Friedrich II. von Zollern and his wife Magdalena Margravine of Brandenburg in the parish church at Hechingen, must be ascribed to Vischer.* The monument originally consisted of a sarcophagus resting on lions, at the corners of which four light-bearing angels were introduced, while other angels held the coats of arms. After the ravages committed in the year 1782 only the upper slab with the life-like relief figures of the princely pair have been preserved. But even these remains display such unmistakable similarity with the corresponding parts of the larger Römhild monument, and there is such accordance, especially in the heads of the knights, that we can only conceive the work to have been produced by the hand of the same master. As Count Eitel Friedrich died in 1512, and some initials on the slab seem to belong to his son, we imagine that the latter had the monument executed after the death of his father. Possibly we possess in a sketch of Dürer, of the year 1513, in the Florentine gallery, the first design of the Hechingen monument.† The elegant bearing of the Count, his friendly and mildly persuasive attitude, the soft and calm resignation of the Countess, who, without the least passion, is clasping her beautifully formed hands, the slender proportions of the figures—all this produces an ideal picture, and one worthy of such a master as Vischer, for who else could have at that period produced such noble, expressive, and, at the same time, such perfectly unpretending figures? A certain fineness, too, in the outline, as, for instance, the manner in which the left, and somewhat receding, leg of the knight is perspectively treated, indicate a great master.

Monument at Cracow.

To about the same period (1510) belongs the splendid brazen monument of Cardinal Friedrich, a son of King Casimir X. of Poland, in the cathedral at Cracow.‡ It consists of two large bronze plates, one of which represents in engraved outline the noble figure of the deceased, and the other a fine bas-relief of the Cardinal kneeling before a crowned figure of the Virgin, who is seated at the side. With naïve action the Infant Christ stretches out His little hand to the praying figure. Behind the Cardinal appears the patron saint of Poland, St. Stanislaus, leading by

* Cf. DÖBNER'S paper in the *Anzeiger des Germ. Mus.* March, 1853. A faithful illustration is given by G. EBERLEIN in the *Jahresheften des Wurtemb. Alterth.-Ver.* The same monument, and the double monument at Römhild are well illustrated in STILLFRIED'S *Alterth. d. Hohenzollern Hauses*, Vol. II.

† This similarity had already struck me, when R. BERGAU drew attention to it in the Anzeiger of the *Germ. Mus.*, 1869, No. 12, and published the sketch. We must in this case place the Römhild monument somewhat later and consider it a free variation of that at Hechingen, though ascribing both works to Peter Vischer's hand as executed after a sketch of Dürer's, modified by Vischer with great artistic freedom.

‡ Illustrated in FÖRSTER'S *Denkm.*

the hand a dead man whom, according to the legend, he has restored to life. This slab may also have been cast in the Vischer atelier; but the more exact realism, the more constrained sense of nature, and the somewhat creased style of the drapery oppose the idea of its being the work of Peter Vischer. Far rather should I be inclined to ascribe the sketch to an artist of Veit Stoss' school.

Works of Vischer's sons in Wittenberg.

Among the master's sons we will first mention Hermann Vischer as the eldest. From him proceeded the monument of John the Constant in the castle church at Wittenberg in the year 1534. In arrangement and conception it adheres to the manner of the monument of Frederic the Wise on the opposite wall, without equalling it in power of characterization and purity of style. While, however, the head appears somewhat feeble in expression, and the drapery is not free from restless folds, the whole work is still very valuable. The brazen monument of Bishop Sigmund von Lindenau (died 1544), in the porch of the cathedral at Merseburg, proceeded according to the testimony of the monogram, from the same master, who here goes rather far in the adoption of conventional Italian forms. The Bishop who extends his somewhat short fat hands as if with amazement and turning his round and comfortable face upwards, is kneeling in front of a small crucifix, to which is attached an almost too elegant figure of Christ in the style of Guido Reni. The head of the kneeling man is well formed, but without any depth of expression, and there is a certain petty and uncertain treatment perceptible in the drapery. The monastery church at Aschaffenburg possesses a tablet by Johann Vischer, with a haut-relief of the Virgin and Child, belonging to the year 1530; she is gracious and beautiful in form, the drapery is arranged in grand masses, and is full of life, so that here the purifying influence of Italian art is distinctly displayed.

In Aschaffenburg.

This monument appears all the more important, as it affords a clue to the explanation of the origin of another work of the Vischer foundery.

Monument in Berlin.

This is the monument of the Elector Johann Cicero, who died in 1499; formerly in the church at Lehnin, and now in the cathedral at Berlin.* It consists of two parts, one of these, the lower slab, contains the figure of the deceased in a severely treated bas-relief. The head is surrounded with the conventional curling beard and hair, and the fur on the collar and electoral hat are treated in the usual manner. Above this earlier slab rises the sarcophagus, resting on six pillars furnished with lions. This sarcophagus again contains the figure of the Elector in haut-relief, but remarkably different from the former in nobleness of form and fine feeling of life, though an effort after freer

* Published by RABE (Berlin, 1843). Cf. KUGLER's paper on it in the *Kl. Schriften*, II. p. 659, *et seq.*

conception and greater effect is not to be mistaken. The style of the sculptures and of the architectural members place the lower slab in the period when the tomb of St. Sebald was begun, *i.e.* about 1510; the upper work on the other hand belongs to a later epoch. The lower slab is mentioned in a letter of Peter Vischer of the year 1524, in which the master acknowledges to the Elector Joachim the receipt of 200 gulden, and promises to execute the monument respecting which the Prince had spoken to him at his foundery, if he would send him a drawing of the panel, the form and position of which had gone from his memory. From all this the lower tablet seems to have issued from the Vischer atelier, without having been actually cast from a model by Peter Vischer, after whose death, however, the entire monument was completed by his son Johann. If the name of the latter and the date 1530 are introduced on the lower tablet, this may be explained by the fact that Johann even during the lifetime of his father was entrusted with the work by the latter and thus considered himself its true author. Lastly, from a notice by Baader,* Johann seems to have been the master employed in the excellent monument to Bishop Lorenz von Bibra in the cathedral at Würzburg, which we shall subsequently mention.

Fig. 318. Labenwolf's Man and Geese.

Pankraz Labenwolf.

Among Peter Vischer's pupils we must especially mention Pankraz Labenwolf. He completed the splendid lattice-work by the master before alluded to, over the Town Hall, and added to it some coats of arms and other ornaments. In 1550 he cast the basin for the fountain in the court-yard of the Town Hall, as well as the column on the dragon capital of which a boy stands with a standard; it is a graceful work. Another fountain by the same master behind the Frauenkirche in the vegetable market is still more original, it contains the rudely humorous figure of a peasant with two geese, from whose mouths the water flows (Fig. 318). Another able work by this artist is the monument

* In the *Jahrb. für Kunstwissench.* I., p. 244.

of Count Werner von Zimbern (died 1554) in the church at Möskirch near Sigmaringen.

Other Nuremberg Works.

Lastly, we must here return to Nuremberg to mention some works there by contemporaries of Vischer. Thus, for instance, the bronze monuments of Anton Kress in the Church of St. Lorenz of the year 1513, representing the deceased kneeling in front of a crucifix. To a later period belongs the memorial slab of Hector Pömer (died 1541) in the same church, also the slab to the Bishop of Stadion (died 1543) in the Ægidien Church, containing the figure of the crucified Saviour between the Virgin, St. John, and two Bishops. There are a great number of bronze plates, mostly executed in a purely mechanical manner in the cathedral at Würzburg. Yet some of these are so conspicuous for their excellence, that we may perhaps likewise regard them as productions of the Nuremberg ateliers. There is a masterly bas-relief figure of Bishop Lorenz von Bibra (died 1519) which, according to the testimony of a Würzburg chronicler,* was really cast at Nuremberg, but scarcely, he supposes, from a model by Riemenschneider, who executed the marble monument of the Bishop (cf. page 280); for the conception of the head on the bronze plate is essentially different, and is distinguished by such fiery life, that one can only attribute it to Peter Vischer. The grand style of the figure harmonizes with this idea, and especially the splendid and freely-flowing drapery, with its rich damask pattern, is far removed from Riemenschneider's angular folds. Still, the treatment of the Gothic branch-work, the inferior execution of the heraldic animals, and the leaf-work on the coat of arms which is by no means fine, perplex us on a more accurate examination of the work, and thus it appears an excellent solution of the enigma, when according to a notice of Baader's we refer the work to Hans Vischer.† The monument of Bishop Conrad (died 1540) is also especially noble; the characteristic head and fine flowing drapery remind us again of Vischer's atelier. On the other hand, the bronze slab of Bishop Melchior (died 1558) is treated in an insipid and mechanical manner.

Bronze Works at Würzburg.

In the rest of Germany. Lübeck.

In the rest of Germany the bronze works of this epoch appear but rarely. The old commercial and artistic city of Lübeck contains even now a considerable number of valuable works in bronze. After the pattern of the Marienkirche, which had received a brazen font as early as the fourteenth century, several of the other churches had been adorned with similar works ever since the middle of the fifteenth century. The first of these is St. Ægidien, for which, in 1454, Hinrik Gherwiges

* Cf. BECHER in his *Leben Riemenschneider*, p. 15.

† I can only refer the notice (see p. 669, Obs.) to this monument, although a Georg Bibra is spoken of, as neither in Würzburg nor in Bamberg is another to be found which could be alluded to.

executed the simple bronze basin resting on three kneeling stone angels, in the stiff Gothic style. The Gothic forms are also retained in the far more important font in the cathedral, executed in 1455 by Laurens Groven, likewise supported by three kneeling angels, and decorated all round with arcades of arches, in which are introduced the figures of Christ bestowing blessing, the Madonna with her arms humbly folded, and the Apostles, in fine richly-developed Gothic garments. The heads also exhibit life-like grace, so that the master shows himself to be one of the most excellent artists of the time. Thoroughly similar in design, execution, and decoration is the font of the Jacobkirche, worked in 1466. The mediæval forms are, however, still preserved in the rich bronze tabernacle of the Marienkirche, executed in 1479 by the goldsmith Nicolaus Rughesee, and the bronze-caster Nicolaus Gruden. At the foot are five recumbent lions, and on the pedestal six kneeling angels are introduced with instruments of martyrdom (these have been restored). The whole building is besides adorned with statuettes of the Ecce Homo, St. Anna, the Virgin, and the Apostles, and quite above with a figure of the Crucified Saviour. The figures, nevertheless, are hard and poor, the drapery is slovenly, and shows that the artists were wavering between the old conventional forms and the new naturalistic style. Notwithstanding, the work, as a whole, is of great importance on account of its artistic structure and delicate detail. The bronze lattice-work executed in 1518, which shuts off the choir and the chapels, is grandly magnificent, and is a work of great expenditure and decorative value in the Gothic style. The Renaissance appears first in the bronze monument of Gothard Wigerinck, who died in 1518, the small figures of which combine graceful treatment with the liveliest expression. Bronze works repeatedly appear elsewhere, especially in baptismal vessels. Thus, in the Marienkirche at Stendal, there

Stendal. is a font bearing the date 1474. It contains some charming short little figures of saints under eight pointed arches; below, at the foot, are figures of the Evangelists, furnished after the old symbolic fashion with the heads of their respective animals, in which

Salzwedel. St. Matthew, of course, fares the best. The font in the Marienkirche at Salzwedel, of the year 1520, proceeds from a master Hans von Köln, together with a magnificent lattice-work, which is less remarkable for its independent ornament than in a decorative

Emmerich. point of view for its splendid late Gothic forms. Somewhat later in date is the font of the monastery church at Emmerich, which is more antique in style, the bowl resting on graceful Sirens.

Bronze casting in Erfurt was especially applied to monumental

Erfurt. slabs. In the cathedral we find a great number of works of the kind, which are dedicated to the various canons. The poorer

ones give only the head of the deceased in bronze, with the cup which he holds in his hands, and the coat of arms with the inscription round, while the slab itself is of hewn stone. Only engraved bronze work is here used, and even in the plates, executed entirely in metal, a number are treated in this manner, so that these do not belong to this place as works of plastic art, although it is difficult not at least to mention the extremely clever plate of Canon Johannes von Heringen (died 1505), with his splendid expressive head. The relief slabs of the sixteenth century are for the most part able, though rather mechanical, works, not meriting any distinct notice. The monument of Bishop Thilo von Trotha (died 1510) in the Cathedral of Merseburg is more important. The deceased is represented in tolerably strong relief on the epitaph kneeling in prayer before the Trinity. The figure appears unduly short, the fall of the drapery is not free from hardness, and the head exhibits a laborious effort at life. On the other hand, the figures of the Trinity are nobly conceived; God the Father especially is grand, in spite of some realistic touches, and the Crucified Saviour, who is supported by Him, exhibits elegance of form and attitude, in which Italian influence may be traced. The epitaph was evidently not added to the older sarcophagus until about 1550; the latter is likewise an able bronze work, but by another and thoroughly independent hand. The figure of the bishop in bas-relief is severely realistic, but it is ably handled; and the two angels who are kneeling at the narrow sides possess rare beauty and animated life. The monumental slab of Bishop Adolph of Nassau belongs to the middle of the sixteenth century; the deceased is represented kneeling before a thorn-crowned Christ within a framework of ill-understood Renaissance architecture. It is the realism of the fifteenth century in its wild, backward, and decayed condition, which here occasionally still continues to vegetate here at the close of the epoch.

Merseburg.

Innsbruck. Monument of the Emperor Maximilian.

One of the most splendid productions of the close of the epoch, on the other hand, is to be found in the monument of the Emperor Maximilian in the palace church at Innsbruck. We have already mentioned the share which P. Vischer had in it. We must now, however, consider the work, as a whole, as the most pompous glorification in the spirit of modern times which any prince has received from secular art. A colossal marble sarcophagus is raised in the middle of the church, surrounded by twenty-eight brazen statues about eight feet in height, of famous heroes, ancestors, and relatives of the Austrian Imperial house. The emperor himself seems to have conceived the plan of the work, and to have arranged it with the learned Conrad Peutinger*

* I found a still richer design, containing 37 statues, in a MS. in the museum library at Innsbruck.

of Augsburg. In the same year the cast of the separate statues must have been begun. An otherwise unknown, but to all appearance experienced artist, named Joerg Muschgat, had to prepare the model, which was to be cast in bronze by Hans and Laux Zotmann.* A third caster, named Lorenz Sartor, is mentioned there in the year 1510. But at the same time the emperor's court painter, Gilg Sesslschreiber, "of Augsburg," born in Munich, as we gather from an imperial letter from Kaufbeuren of the 23rd May, 1509,† was desired to have a large statue cast "belonging to our monument, so that we may see the cast at Innsbruck on our return;" Peter Laiminger (Löffler) is also immediately to execute the cast. Under the date of the 29th November, 1509, the Emperor issues the order from Brentonico, that a dwelling-place and atelier should be erected at Mühlau near Innsbruck, for his court painter, for the better forwarding of his monument. But even in 1511 the artist lacked the necessary arrangements, as well as copper and brass, and so little did the work advance that the emperor, in a letter addressed from Augsburg on the 16th April, 1513, to the government at Innsbruck, complains that hitherto only one statue had been cast, which had cost 3,000 florins, *for which sum six or seven statues could have been cast in Nuremberg.* The government at once, in the May of the same year, took a list of everything which lay finished at Mühlau, and this list enumerates in the first place the cast of a statue (Ferdinand of Castile), another formed in wax (Eleonora), and six in progress besides. At about the same time negociations were taking place with another master there named Steffen Godl, who offered to cast a statue with ten or eleven hundred weight of metal, while Sesslschreiber considered sixteen hundred necessary. From all this we shall be no longer astonished to find Peter Vischer also employed at the monument in 1513. That the master actually executed works for it appears indubitable from a letter of the ambassador Caspar Nützel to the Council at Nuremberg (Augsburg, 29th July, 1517), in which he states how he has negociated with the Emperor respecting the payment of Peter Vischer for his works at the monument.‡ Various pecuniary embarrassments of the Emperor, however, seem to have checked the progress of the matter; perhaps also the scattered condition of the works may have been disadvantageous to their rapid and uniform completion. Again, there-

* The authentic dates are to be found in the *Tyroler Kunstler-Lexicon*, (Innsbruck, 1830,) in HERBERGER'S *Konrad Peutinger*, &c., and they are all collected in NAGLER'S *Monogrammisten*, I. p. 480, *et seq.*

† These and the following notices I owe to the ready kindness of Dr. Schönherr, keeper of the royal archives at Innsbruck, who with unusual eagerness searched the archives at my request and communicated to me everything referring to the monument. Cf. his *Beiträge zur. Gesch. d. Denkmals im Archiv. fur Gesch. u. Alterthumskunde Tyrols*, first annual number, part 1. (Innsbruck, 1864.)

‡ I am indebted for a copy of this letter to the kindness of Herr BAADER, K. Archivrath in Munich.

fore, in 1516, we find Maximilian assigning to Gilg Sesslschreiber the direction of the work, "with the sketching, cutting, forming, casting, and completing." Nevertheless, in spite of this, the works were also continued in Augsburg, where probably Muschgat, who lived till 1527, had to execute the models. In Augsburg, in all probability, only the thirty-two half-length figures were cast, which are repeatedly mentioned in the records as likewise belonging to the monument, and which for a long time have vanished utterly. At the end of May, 1516, a list was again taken at Mühlau, in which six of the statues are mentioned as cast, three as formed, and three as cut. All these are expressly designated as Sesslschreiber's works. They are King Philip, the Emperor Rudolph, the Archduke Ernst, Theobertus, Margaretha, Ferdinand of Castile, Kunigunde, Eleonore, Mary of Burgundy, the Emperor Frederic III., and King Ladislaus, and Elizabeth, "Count Meinhard's daughter," which for a time were not authenticated with certainty among the existing statues. But in a later list others besides were confirmed as works of Meister Gilg, or at least as designed by him—for instance, Zimburgis, Charles the Bold, and Philip the Good, so that he is proved to have been the author of more than half the colossal figures, and not merely their caster. Even the statue of the Emperor Maximilian, formed by his hand, was already existing in 1516. As he thus was, at any rate, chief master of the work, we must recognize in this hitherto little-known Meister Gilg a very able artist. In the year 1518 the skilful, but somewhat uncertain, master was removed from the work, and the continuation of it passed into the hands of the before-mentioned Steffen Godl. On the other hand, all that we know of Georg Löffler* who was formerly considered to have been the principal master engaged in the work, is that he cast cannons and bells, and subsequently the statue of the Emperor, and, in the year 1549, the elegant statue of Chlodwig, designed by Christoph Amberger of Augsburg.

The Statues.

If we now examine the statues themselves, those most conspicuous for simple beauty are the above-mentioned figure of King Arthur (Fig. 319), and that of Theodorich; and then Leopold III. and Margaretha (the latter authenticated as a work of Meister Gilg. With the exception of Leopold, they belong to the earliest works.† Of the rest, the female figures are above all distinguished for their quiet grace and the calm flow of the drapery; first in rank is the Queen Maria Blanca, of the year 1525; then Kunigunde and Eleonore (Fig. 320)—these two by Meister Gilg: then Johanna of Castile (1528), all of them conspicuous

* Respecting Gregor and the other members of his family see the documental notices in the *K. K. privil. Bothen von und für Tyrol*, 1825.

† This supposition is confirmed, as regards Margaretha, by the first list, which mentions her as sketched in 1513. Arthur and Theodorich bear the date 1513.

for slenderness of form, and for the most part for the splendid execution of their damasked drapery.* Zimburgis is somewhat awkward, and the arrangement of the mantle is forced and inflated, giving a fantastic clumsiness to her appearance; Queen Elizabeth of Hungary (1529), and Mary of Burgundy, the latter again by Sesslschreiber, are more simple, but also more insipid. Among the male figures, Albert the Wise (1528), Philip the Good, and Chlodwig, (the latter, however, exhibits an awkward position of the hands), are distinguished for their excellent proportions and life-like conception. The Emperor Albert (1527) equally belongs to the better figures,

Fig. 319. King Arthur.

Fig. 320. Empress Eleonore.

From Maximilian's Monument at Innsbruck.

although his attitude is not perfectly free; and the same is the case also with Charles the Bold. More life like again is the figure of Philip I. of Spain, executed, if we give credence to the inscription, in 1533, by a master A. P., but, in reality, according to the evidence of the records already cast in 1516,

* All the statues are ably sketched by J. G. Schedler, and have been engraved by C. Eichler and C. Schleich, Innsbruck (F. Unterberger).

Sesslschreiber, so that the inscription refers to the base, which was subsequently added. The same is the case with the statue of Archduke Ernst, which is also marked with the date 1533, but which, likewise, proceeded from Meister Gilg, while this date in the statue of Godfrey de Bouillon may refer to the entire work, which is, indeed, the least successful of all, though this may be explained by the nature of the subject. One of the roughest and ablest, but, at the same time, clumsiest figures, is that of Duke Theobert of Burgundy, according to the inscription cast by Bernhard Godl in 1533; but it is in reality the work of Sesslschreiber.* Here the artist, for want of a portrait model, has naïvely enough got over his difficulty by concealing the countenance entirely by the visor. In the greater number of these figures, the most fantastic, and even unpleasingly formal costume is displayed, and we cannot highly enough estimate the master's power of invention which produced altogether twenty-eight figures in various and rich attire, all executed with the utmost magnificence. Even the rest of the statues, which are rather clumsy and occasionally insipid, present much interest in this respect. Most of them, also, from the simple naïveté of their conception, betray the character of the early part of the sixteenth century. Only a few fall into theatrical error, although some of the earlier ones exhibit a touch of it. The statue of King Ferdinand, still more that of the Emperor Rudolph, and, most of all, the statue of Rudolph IV., Count of Hapsburg, which verges on caricature, belong to this tendency. Yet even these can scarcely have been executed long after 1540.

The Statuettes.

The twenty-three half life-size bronze statues of saints and relatives of the Austrian house, originally destined to surround more immediately the monument, but subsequently placed in the arched entrance of the choir, and now in the Silver Chapel, exhibit also in the somewhat short proportions, in the heavy but simply distinct drapery, which is occasionally even here executed with great magnificence, and in the simple naïve stamp of the not very fine but characteristic heads, so much affinity with the earlier colossal statues, that they can scarcely have been produced after 1540. Dr. Nagler's supposition that they were executed by Stephen Godl about 1529, has much in favour of it. Lastly, I can scarcely believe that the bronze statue of the emperor kneeling in prayer on the lid of

* The introduction of the name of the caster at this place, as well as the monogram A. P. and the date 1533, cannot possibly refer to the statues themselves, but denotes only the caster of the basis subsequently added ("Captel," as it is called in the records,) on which the bronze figure stands. For Duke Theobert, according to the list, was cast about the festival of the Trinity in 1516; this was also the case with Philip of Spain and Archduke Ernst, the bases of which are marked 1533. As it is frequently mentioned in the lists that the "Captele" were cast afterwards, we have a remarkable proof of the easy manner in which inscriptions of the kind were at that time used. I draw attention to this in order to confirm what I have before said (p. 314, Vol. II.,) with regard to the Berlin monument.

Statue of the Emperor.

the sarcophagus was the work of an Italian (he is called Lodovico Scalza del Duca), and was not finished till 1582. This noble work in its simply beautiful style, with the touching expression of hearty trust in God, bears so much the stamp of German feeling, that either the model or the design must, at least, have proceeded from a German hand. On the other hand, Hans Lendenstrauch, about the year 1572, is stated to have cast the four bronze figures of the Cardinal Virtues, which are seated on the corners of the lid of the sarcophagus; these betray, however, an artist schooled under Italian influence, although at that period in Italy itself, such fine and unconventional treatment was reckoned among the exceptions.*

The Four Virtues.

Reliefs on the Sarcophagus.

Lastly, we must mention the marble reliefs which adorn the sarcophagus. The first four are designated as works of the Cologne masters Gregor and Peter Abel; the other twenty were executed by Alexander Colins, of Mecheln, previous to 1566. They depict with the utmost detail and incomplete picturesque arrangement scenes from the life of the emperor, battles and sieges, leagues, weddings, and other public matters. The works of Colins especially, are distinguished for a virtuoso-like use of the chisel, and for miniature-like delicacy and elegance; moreover, it cannot be denied, that the richness of the arrangement is equalled by the variety of the figures and the fine characterization of the heads, in which portrait-like truth, and an exact reproduction of various nationalities are represented with the utmost life, in spite of the diminutive scale of the works. It lies, however, in the nature of picturesquely treated reliefs that they can never produce a genuine plastic effect, and that in tasks of this kind they must lapse too much into narration. Still the realistic fidelity, and the fresh life which here pervades thousands of diminutive figures, is worthy of all acknowledgment. In the battle scenes we meet with touches of the utmost passion and boldness; and in the great ceremonial pictures we find an abundance of graceful detail, combined with intelligence of arrangement.

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* The archival notices which I owe to Herr Schönherr, distinctly prove that the figure of the Emperor Max was formed in 1516 by Gilg Sesslschreiber, and that the model for the mantle had been ordered in Antwerp in 1508. The figure seems, however, to have been cast two or three times; for in 1553 Gregor Löffler undertook to cast it for 300 fl.; in 1570 Lendenstrauch of Munich came "to cast the great statue and the Virtues;" in 1582 Del Duca was summoned from Italy to "re-cast" it. He received 450 crowns for the work. The Virtues however were formed, as well as the Emperor, (the latter for 150 fl.) by Alexander Colins. Thus the Italian seems only to have been concerned in the cast.

II. In Other Lands.

Besides Germany, the other lands of the north stand forward with less importance in the history of the plastic art of this epoch. We must, it is true, confess, that our knowledge of the respective districts is more defective than that of our home, nevertheless the fact of a more scanty cultivation of the art of sculpture in the adjacent lands is not to be denied.

French Sculpture.

France, as usual, was the most productive. But she is very far from affording the impression of such an active national development of the art, as we find at the same period in Germany. That concentration of life which advanced in proportion with the extension of the royal power, and which was effected by Charles VII., and especially by Louis XI., gave to art also that centralization which destroyed all freer national impulse, and drew artistic work into the sphere of court life. Hand-in-hand with this went the adoption of the Italian Renaissance which Francis I. had especially promoted. Again it was characteristic that the new style did not, as in Germany, reach the native artists in various ways by their own seeking and striving, but that the splendour-loving King ordered and purchased works of art in Italy, and, moreover, summoned a number of Italian masters to France. For while the German artists naturally imbued the foreign form with their native feeling, and blended both in a fantastic manner into a new style, the foreign art was simply imported to France as a ready product, which must, it is true, as regarded architecture, come to a compromise with the habits and ideas of the country, but which, on the other hand, with perfect self-complacency, forced its superior forms upon painting and sculpture. In order more thoroughly to understand this state of things, we must remember that even at the close of the former epoch (cf. Vol. II., p. 100), it was Netherland artists who determined the style of sculpture in France, so that, therefore, the original art-spirit of the land seems really to have exhausted itself for centuries in the great epoch of the early Gothic style. Still more completely was this the case in painting, which, with the exception of glass paintings and miniatures, produced no works worth speaking of till the sixteenth century. But we have seen both in Italy and in Germany how plastic art ever receives new stimulants from rivalry with the sister art.

Religious Sculptures.

In the first place, when we look round on some of the late Gothic churches in Paris, we are struck with the exhausted feebleness of the sculptures. Those in the portico of S. Germain l'Auxerrois, built in 1435, adhere to the earlier idealistic style in their extremely slender proportions. On the other hand, the sculptures on the portal of S. Merry (about 1520), with their very short and coarse figures,

do not betray a vestige of the earlier style. The stone group in S. Etienne du Mont, of the Dead Christ mourned over by his followers, is very excellent, and though of no particular power and depth of expression, it is full of feeling, and is executed without realistic exaggeration. On the other hand the sculptures on the southern transept portal of St. Remy at Rheims, are inferior and poor, and the relief of a Last Judgment in the tympanum of the porch of S. Maclou at Rouen, is confused and full of mannerism.

Wood Sculpture, S. Denis.

A carved altar, a rarity in France, is to be seen in the first northern chapel of the Church of S. Denis. It contains the Passion of Christ in tolerably executed reliefs belonging to about the beginning of the sixteenth century; they display the picturesquely lively style of the period, though not carried to excess. One of the principal works in wood sculpture are the magnificent choir stalls of Amiens Cathedral, executed, according to the inscription, in 1508, by Jean Trupin; in the richness and taste of the architectural design, and in the importance of the sculptured ornament, they may be compared with those of Ulm Cathedral. They are almost entirely covered with stories from the Old and New Testaments in animated and graceful reliefs. A scarcely less splendid work of the year 1535, exists in the choir stalls of S. Bertrand at Comminges. A splendid specimen of early Renaissance is displayed in the carved doors of S. Maclou in Rouen, where the northern portal of the façade contains some excellent Biblical reliefs, and in the little Church of S. André, which is now used as a wine-cellar.

Amiens.

Comminges. Rouen.

Stone-work.

Stone-work, however, maintains in every respect the pre-eminence. Occasionally even important ecclesiastical tasks are assigned to it, in which, nevertheless, it is a characteristic fact that it appears more within than without the building, and finds a vast field of activity especially in the magnificent choir-screens. The old part of the screen in the Cathedral of Chartres probably belongs to the latter part of the fifteenth century. The first eight statues on the north side stand beneath splendid tabernacles, which are crowned with finials and curved arches; the figures are partly quite detached, the groups picturesquely deepened, but not overcrowded, and they are, for the most part, well arranged. Some scenes from the life of Christ betray an unskilful hand, in their stiff attitudes, broad blunt noses, high cheek-bones, and insipid expression. On the other hand the realism of the time pleasingly appears in the Death, Entombment, and Crowning of the Virgin, in the well-arranged drapery which, with all its richness, is free from creases, and in the graceful and noble heads. These works, however, are not particularly thrilling and significant. Corresponding with them, on the south side, are eight scenes

Choir-screen at Chartres.

from the life of Mary, some of them pleasingly naïve, and in a soft attractive style, occasionally, however, much restored.

Choir Screen at Amiens. North side.

Later in date, more realistic, and, on the whole, more valuable, are the extensive sculptures on the choir screen of Amiens Cathedral, perhaps the most luxuriant of all similar works. The north side has extensive reliefs of the history of St. John the Baptist, with naïve French verses subjoined,* and the date 1531. There are four large figures strongly raised, enclosed within rich pointed niches, surmounted by graceful tracery; the representation is perspectively deepened in a picturesque style, and the whole is well painted and gilded. The compositions are extremely life-like and yet distinct, the expressive heads have an individual aspect, the drapery of the subordinate figures is in the most splendid costume of the time, the physical proportions are ably exhibited, and the nude parts are executed with understanding; altogether these works are among the most valuable productions which the ecclesiastical sculpture of this epoch has achieved in France. First of all, St. John is represented when he sees Christ and points Him out to the astonished multitude; then St. John preaching in the Wilderness, and the Baptism of Christ, which is arranged with peculiar beauty and simplicity; lastly, St. John again as a Preacher of Repentance, in which the listening multitude is depicted with much life. The second (eastern) division comprises again four scenes: the Apprehension of St. John; the Banquet, at which Herodias desires the head of the Preacher of Repentance, a scene executed in a genre-like style, the figures appearing in the costume of the period; St. John's Beheading; and lastly, again a banquet scene, in which the severed head is placed on the table, and Herodias puts out the eyes, upon which her daughter sinks in a swoon, and is caught up by a young man, while a page, out of horror, runs away with the dish. Below these larger representations, in the one case in ten and in the other in five medallions, scenes from the youth and miracles from the legends of St. John are depicted. The relief is more shallow, and with its simple and distinct arrangement is very charming in expression; everything here also is coloured.

South side.

The reliefs on the south side, which narrate the history of Bishop Firmin, the patron saint of Amiens, are of unequal value. The first division comprises in four scenes the life of the saint. Foremost, his first appearance at Amiens, where he is received with joy by Faustinian and his people—a coarse expressive street scene in the

* For example:—

"Sainct Jehan voyant Jhesus vers luy marcher
Vecy le agneau de dieu (dict yl) tres cher.
Interrogue Sainct Jehan quy il estoit,
Dict est ce voix quy au desert preschoit," &c.

costume of the period, with several life-like genre touches. He is next depicted preaching Christianity in a scene which is full of exaggerations of every kind, of unpleasing groups of females, and confused and crowded arrangement. The following relief also with the Baptism of Faustinian and his people is without dignity, and the beheading of the saint is an ugly and exaggerated scene. S. Firmin kneels by the side on a separate console, and opposite to him on another is the praying donator. Below these representations, in a deepened niche, the tomb of a bishop is placed. The figure of the deceased is lying dignified and expressive, and two angels of the Flemish type are, after the Italian manner, holding back the curtain, while two deacons are bearing the coat of arms. The second division of the screen narrates again, in four reliefs, the searching, finding, and obtaining the body of the saint, in which especially the excavation of his bones is depicted with great dignity, and is well arranged. These southern reliefs, with their smaller figures, are, on the whole, far more crowded than those of the north side. There is also here an episcopal monument containing an especially noble figure of the deceased; the head is ably characterized, and the hands are excellently formed. By the side and below, in thirteen bas-reliefs in medallions, the life and miracles of the saint are depicted. The arrangement is overcrowded, and the treatment is insipid and less skilful than on the north side.

Reliefs in the Transepts.

With all this, however, the plastic ornament of the interior of this beautiful cathedral is by no means exhausted. In the southern transept the life of St. James is represented in four still more splendid niches belonging to the screen which is continued there. The grouping again is extremely rich, the figures are crowded on a picturesquely-deepened background, and have an air of unrest, owing to the overloaded folds of the drapery. Nevertheless, the compositions are superior to those of S. Firmin in their distinctness and genuine life; the heads especially have great energy of expression. These great works are concluded in the northern transept by four representations, not devoid of mannerism, on the monument of the master Jehan Wyts, depicting the "Atrium" (the expulsion of the traders from the temple), the "Tabernaculum," the "Sancta," and the "Sancta Sanctorum."

Result.

Taking this unprecedented rich cycle of works as a whole, we cannot fail to be astonished at the energy with which the commencement of the sixteenth century endeavoured to emulate that which the thirteenth century had produced on the exterior of the cathedral. The contrast between the realistic, historical, and symbolic-allegorical style of conception has rarely been brought so closely together, and exhibited in such important examples. The excellencies in the style of the earlier

art, and the naturalistic merits of the younger art, stand forth in all their distinctness. That, in the opinion of his contemporaries, the master of the sixteenth century carried the day, scarcely admits a doubt. *We*, indeed, perceive at the first glance how much beauty and nobleness, how much distinctness of treatment, in one word, what true feeling of style the more modern masters relinquished, in order to satisfy at any price the thirst for characteristics from reality.

Alby. Similar in style is the sculptured ornament on the choir screens of Alby Cathedral in the South of France, while the three alabaster reliefs of the Annunciation, the Adoration of the Kings, and the Scourging of Christ in the church at Roscoff on the North Coast of Bretagne betray a late and admirable remnant of the *Roscoff.* Gothic style. But even where the architectural forms belong to the graceful early Renaissance, the sculptures of the church frequently retain the old naïveté of conception. Thus, the reliefs on the charming pulpit of S. Nicholas at Troyes, executed in wood about the year 1525, remind us in their whole design of the famous pulpit of S. Croce *Troyes.* in Florence (Vol. II., p. 184). They depict in a life-like manner the history of the patron saint of the church, and combine antique forms with depth of feeling and exactness of characterization. Similar graceful relief scenes from the Life of Christ are to be found on the rood-loft of the church at Villemaur, not far from Troyes. Lastly, there *Villemaur.* is a great painted stone group of the Entombment in the crypt of the cathedral of Bourges belonging to the year 1545. The figure of Christ which is worthily conceived, but with the most *Bourges.* naturalistic expression of suffering, is supported by Joseph of Arimathea and Nicodemus. Behind stand St. John, who catches the fainting Mother, and Mary Magdalene with the ointment, besides some other figures and the donator. The whole is a late, able, but somewhat spiritless remembrance of the fifteenth century.

Monuments. While in these religious works the older style asserted itself almost undisturbed, in monumental works a change occurred in favour of the new Italian taste. The splendour and power of the royal house introduced the Renaissance as it were officially into France, placed before her a series of tasks of a predominantly secular character, the object and aim of which was the glorification of the upper classes, and demanded in return the utmost elegance and magnificence. In general design, conception, and treatment of form, they adhered to the style brought from Italy by a number of artists and endeavoured to master it as far as they were able. Hence these French works, especially the monuments, are usually richer and more splendid than the German; but they lack the

fresher breath of life of an artistic spirit pervading every line. Much sooner than in Germany, an external and conventional tone is infused into their creations, producing a soft elegance, in which a touch of court atmosphere may be discovered. With this also is connected the predilection for the material of soft marble. Occasionally, however, a fine conception of nature and depth of feeling are combined with a pure and grand treatment of form and result in noble beauty.

Monuments in the Louvre.

In the Museum of the Louvre, in the division of modern sculpture, we can trace the development of French sculpture in a series of monuments. The series begins with a charmingly tender marble bust of a young woman (No. 79 of the catalogue) with a simple and innocent expression. Then follows, likewise belonging to the fifteenth century, the excellent marble statue of Peter d'Evreux Navarra, true and simple in conception, the head and hands executed with a fine feeling of nature. The military coat thrown back affords a happy idea in the arrangement of the drapery. The statue of his wife Catharine d'Alençon is still nobler, the drapery is simple, and the whole is in a moderate and beautiful style. Both figures come from the Carthusian Church in Paris. No less excellent is the marble statue of the Duchess Anna of Burgundy (died 1432) which was brought to the museum from the Convent of the Celestines. With the utmost simplicity in the arrangement of the drapery, the expressive head betrays a calm inner life and a quiet collectedness of mind, such as harmonizes most beautifully with such monuments. The moderation exhibited in detailed characterization is somewhat greater, though without diminishing the mental expression. All these works belong probaby to the latter decades of the fifteenth century. To the beginning of the following century belongs the marble relief of S. George killing the dragon, executed in 1508 by Michael Colombe.* It is somewhat stiff and clumsy, but picturesque in composition. The realism of the time, even increased by colour, appears thoroughly hard and unpleasing in the kneeling statues of Philip de Comines (died 1509) and his wife, which were brought to the museum from the Church of the Augustines.

Tombs at Brou.

On the other hand, among the most beautiful works of this kind are the monuments which Margaretha of Austria, raised about the year 1504, in the church at Brou to herself, her husband Philibert of Savoy, and her mother-in-law Margaretha of Bourbon. Richness of arrangement, graceful splendour of execution, and nobleness of characterization combine to produce a rare effect. Besides Italian and French artists, two Swiss (Konrad and Thomas Meyr) are also mentioned as the sculptors

* Cf. HENRY BARBET DE JOUY: *Descr. des Sculpt. Mod.*, (Paris, 1855), p. 43.

employed. An original combination of Gothic and Renaissance forms is displayed with much decorative splendour in the monument in *In Rouen.* the choir of Rouen Cathedral, which Cardinal George d'Amboise caused to be erected to himself and to his uncle of the same name. Master Roulland de Roux, with several colleagues, is said to have executed it. The two life-size figures are kneeling, robed in splendid long flowing garments, on a black marble slab, supported by consoles. The elder has a characteristically conceived and brutal priestly countenance; the younger is likewise repulsive, but full of energetic life; both attired in pompous and inflated mantles. Under the consoles there are pilasters, and between these, niches, containing seated figures of the Virtues. The whole work possesses great decorative beauty, but the figures are unequal, the drapery of several is excellent in style, and that of others displays restless folds. The heads also are occasionally full of animation, others, on the contrary, are insipid and constrained. The splendid wall at the back which is radiant with gold and colour, exhibits S. George and other saints, likewise unequal in value. The vaulting is adorned with charming gilt cassettes, and above it rises a rich crowning member with statuettes in niches and graceful friezes of children, all in playful Renaissance forms which are repeated in the airy pyramidal points, with which this luxuriant and splendid work terminates in the Gothic manner.

One of the most excellent French sculptors of this epoch is *Tours.* Jean Juste. There is a small marble monument of his work in the cathedral of his native city, Tours, raised to two children of Charles VIII., who died early (1495 and 1496) the younger only having lived twenty-five days, and the other to the age of three years. Genii are holding the coat of arms on the sarcophagus, which is completely covered with graceful and well restored arabesques. On the lid, the most lovely and innocent pair of children are calmly represented side by side. The smaller one is holding his little hands under the ermine mantle, the elder is laying his hands piously one over the other. The drapery, the fine countenances with their crisp curls and soft eyelids are all exquisitely tender. Two charming angels full of heart-felt devotion are kneeling in prayer at the head.

St. Denis. Tomb of Louis XII. A more splendid task devolved upon this excellent master in the monument of Louis XII. and his queen Anne of Bretagne in the church of St. Denis, executed about the year 1530.* The structure is executed in the most elegant Renaissance, decorated in the finest manner. The entire form of this and the succeeding royal monuments may

* In the year 1531 Francis I. commissions Cardinal Duprat to pay Jean Juste of Tours for the marble monument of the "feux roy Loys et Royne Anne."

be traced to the splendid monuments of Gian Galeazzo Visconti in the Certosa at Pavia (vol. ii. p. 211). There is a detached row of perforated arcades, which, adorned with figures of saints and virtues, surround the sarcophagus. But while in Italy the dead appeared reposing in slumber, and the upper parts of the monument were furnished with ideal figures of the patron saint and the Madonna, these French royal tombs enter deeply into northern realism. For we find in them that rude conception, all the more striking from the contrast it affords to the graceful artistic forms, which exhibits the bodies of the deceased outstretched on the bier with all the terrible truth of death, while on the platform above they are represented as still living and engaged in prayer. It was just the age which took delight in striking contrasts, introducing dances of death and similiar agitating delineations into the very midst of animated life. The nude outstretched figures of the deceased royal pair are grandly conceived, distinct and forcible in their unveiled truth, the physical organization displays a hard naturalism, and the heads have a powerful and touching expression, especially that of the queen, which is stiffly thrown back. The statues kneeling above, likewise of marble, are very simple and feeling, full of characteristic expression, and the drapery is nobly arranged in large folds. In these figures, French sculpture reached its classical perfection. The other more decorative figures are by another hand, probably also later and of inferior and at the same time unequal value. One of the seated figures of the Apostles exhibits emaciated and distorted forms, affectation of attitude and a sweet smile, which recalls to mind Leonardo da Vinci; the other, also not wholly free from mannerism, appears nevertheless broader, fuller, and more vigorous. They cannot both proceed from Jean Juste. The warlike relief scenes on the substructure are at any rate gracefully executed. On the other hand, I know of no one but the excellent master of Tours, to whom to attribute the alabaster statues, now in the Museum of the Louvre, of Louis de Poncher, Minister of Finance to Francis I. and his wife Roberta Legendre. They must have been executed previous to the death of Louis and his wife, (1520 and 1521) probably soon after 1505, for at that time Poncher founded the chapel in S. Germain l'Auxerrois, from which the statues were brought. Both are represented as lying outstretched in the calm sleep of death; the treatment of the former is grand and noble, the drapery is splendidly arranged, and the heads exhibit much fine individual characterization, the beautiful features of the lady especially wears the touching calmness of a glorified condition. Both works are among the most exquisite productions of this glorious time.

In the Louvre.

Another very important master is Pierre Bontemps, who in 1552 received the commission from Henry II. to execute the monument to Francis I., his wife Claude and his children, in

St. Denis. Tomb of Francis I.

S. Denis. In general design it adheres to the monument of Louis XII., though it surpasses it in grandeur. On the upper platform appear the kneeling figures of the royal pair and their three children, also some of the noblest works produced by French sculpture. They exhibit dignity, simplicity and repose, and the greatest nobleness of conception; the wide and yet unpretending garments fall in a noble manner, and the finely characterized heads display great depth of expression.

G. Richier.

At about the same period there lived in Lorraine a sculptor named Richier, of whose works there still exists in the church of St. Mihiel a stone-group, representing in thirteen life-size figures the Entombment of Christ.* From the same hand proceeded the group of a Mount Calvary in the Church at Hatton-le-Châtel, bearing the date 1523, and his monogram G. R. Lastly, in the Church of S. Etienne at Bar-le-Duc, Richier executed the monument of Duke Réné of Chalons, who fell in 1544. There is a haut-relief in the Louvre which is ascribed to him, representing Daniel's Verdict upon Susanna; it is executed with miniature-like neatness. The expression of the heads is particularly fine, but the attitude of the figures, especially of Daniel, is not free from exaggeration. The charmingly naïve and fresh statue of the Infant Christ in the same place is by him; like the other works of this modest and able artist, it is executed in the limestone found by the Maas.

Amiens.

The new style was not everywhere cultivated with the same success. In an episcopal monument in Amiens Cathedral the kneeling figure of the deceased, and the allegorical figures of the Virtues, are tolerably stiff and expressionless, and the architecture, with all its gracefulness of detail, is, nevertheless heavy. Far more excellent is the splendid monument of S. Remigius, in the choir of S. Remy, at Rheims, erected by Cardinal Robert de Lenoncourt, in 1537, and recently (1847) thoroughly restored. The twelve statues of saints, introduced on the long sides, are, for the greater part, dignified, expressive, and characteristic figures, with able heads and simple bearing. On the eastern side, which is rounded, a life-like portrait is depicted kneeling before the officiating bishop, who is attended by choir boys.

Rheims.

Secular Sculpture.

Lastly, in a few isolated cases, sculpture appears employed for purely secular subjects and purposes. An instance of this, entirely in the mediæval spirit, is to be found on the house of Jacques Cœur at Bourges, which this rich citizen and patriot built about 1453. On the façade the master and mistress appear in half-length figures,

* The notices respecting Richier are to be found in the *Descript. des Sculptures Modernes du Louvre*, (Paris, 1855), p 47.

as if they were giving a kindly welcome to the entering guest. Above the separate portals in the court-yard, characteristic reliefs are introduced, which mark the intention of the various entrances. Thus, over the door leading to the chapel, there are preparations for the sacrifice of the Mass; above another door charmingly naïve kitchen scenes are delineated; a third is adorned with representations of male and female industry; spinning, threshing, and such like. These small but pleasing sculptures breathe a fresh feeling of life. To the end of the epoch belong the graceful friezes in the court-yard of the Hotel Bourgtheroulde at Rouen, which depict the meeting of Francis I. and Henry VIII. (1520) in five scenes on the left wing of the building. The delineation is simple and naïve, in rich picturesque arrangement, but in moderate relief. In the attic above are to be seen in strong relief, calculated to be looked at from a distance, scenes of triumphal procession and the like. The upper parts of the main building must be of a somewhat earlier date; the lower parts still adhere to the Gothic style. Below, and by the side of the window, various Biblical scenes are depicted in shallow relief, and are scattered over the walls in a thoroughly picturesque style.

Bourges.

Rouen.

Sculpture in the Netherlands.

Far more scantily than in France is the sculpture of this epoch represented in the Netherlands. This subordinate relation may be partially explained by the fact, that painting had here been the privileged art ever since the time of the Van Eycks, and that sculpture, since the first inclination to realism displayed in the monuments of Tournay (vol. ii. p. 91), had resigned the lead exclusively to the more versatile sister art. So dazzled and intoxicated was the public taste by the splendour of colour brought to perfection by Hubert van Eyck in his oil-painting, that the graver spirit of form belonging to sculpture could exercise no charm by its side. Even when metal was employed for monuments it was deemed preferable to adorn the plates with engraved designs, such as are still apparent on many a noble tomb. Several plates of this kind are to be seen in St. Jacques and in the Cathedral at Bruges, extending from the beginning of the fifteenth to the beginning of the seventeenth century.

Monuments at Bruges.

Bruges Royal Monuments.

Towards the end of the fifteenth century we find an important production of sculpture in the monument of Mary of Burgundy, wife of the Emperor Maximilian, executed in 1495 by Jan de Baker of Brussels, and placed in the Liebfrauenkirche at Bruges. The little angels on the magnificent marble sarcophagus, which is adorned with enamelled coats of arms, and the figures holding their armorial bearings are fine and naïve, in the style of the Flemish painters of the period, especially in that of Memling. On the sarcophagus lies the gilded bronze figure of the

beautiful Mary, a work of noble truthfulness to life. Subsequently (1558), by order of Philip II., the monument of Charles the Bold was added by the sculptor Jongherling of Antwerp. Allied to the former in design, the details and the character of the figures exhibit the Italian style in an insipid manner. On the other hand, the genius of an excellent master is apparent in the monument of a Knight of Oyeghem (1544), which is in a former side chapel in S. Jacques at Bruges; the marble figures of the married pair, and especially the little daughter, who is represented with loving tenderness, exhibit the simple feeling and fine sense of nature belonging to the art of the country.

Monument in S. Jacques.

A splendid specimen of the luxurious decoration of interiors is the magnificent carved chimney-piece in the Palais de Justice at Bruges, of the year 1529. The most graceful Renaissance ornament is here combined with representations of figures, namely, the able and almost life-size statues of Charles V. and his ancestors, of Charles the Bold and his wife, his daughter Mary, and Maximilian, and other relatives. In addition to these there are four marble reliefs with the history of Susanna; the whole is a splendid work of the highest rank.

Chimney-piece.

In England, where sculpture had in the course of the former epoch wavered between strong foreign influence, and feeble independent efforts, the incapacity of arriving at any characteristic style of its own, seems to have become more and more apparent. It was found easier to invite over foreign artists and to consign to them all more important tasks. As Hans Holbein held sway in painting, so other foreign artists maintained the field in sculpture. In cases where we cannot substantiate names and dates, the characters of the works of art themselves afford the most distinct proof of this.

Sculpture in England.

The reliefs of the Abbey Church at Tewkesbury exhibit late traces of the mediæval style of treatment, and in the evident impending dissolution of the old style they betray Germanic influence both in attitude and drapery. The influence of the German art of the period is also expressed with great distinctness in the statues of Angels and Apostles in Henry the Seventh's Chapel in Westminster, built between 1502 and 1509. But even at an earlier period, in the latter decades of the fifteenth century, we find the same influence apparent in several fonts adorned with reliefs. One of the finest of these, executed probably about 1470, is that in Walsingham Church in Norfolk. It contains on its eight sides the Crucifixion, and the Seven Sacraments, in charming life-like representations, full of spirit and freshness. In delicacy and grace they bear an affinity with the most graceful Swabian works of this kind. Similar fonts

Tewkesbury.

Westminster.

Fonts.

are to be met with in the churches of East Dereham (1468) and Worstead, both in Norfolk.

Monuments.

In monuments, engraved bronze plates are here also more and more employed in this epoch. Most of the works of this kind seem to have been brought from the Netherlands. Among the most extensive monuments is that at Warwick, mentioned above (vol. ii. p. 104); it was not completed till the beginning of this epoch, and it ranks superior to most in magnificence. The marble tomb of Sir Giles Daubeny in Westminster, belongs to the early part of the sixteenth century (about 1509). It represents the knight in the usual fashion, stiffly outstretched in his coat of mail, with his hands folded in prayer. The head is good and simple, and at the same time characteristically treated.

Tombs in Westminster Abbey.

More important, however, are some other monuments in the same place, which were executed by the Florentine Pietro Torrigiano. The latter, in conjunction with Michael Angelo, and other contemporaries, had enjoyed the instruction of Bertoldo, the pupil of Donatello, in the garden of the Medici. But, as he had once in a fit of anger broken Michael Angelo's nose by a blow of his fist, he was obliged to fly; he proceeded first to Rome, and then to England, where he received important orders. It was he who introduced the Renaissance into England. His principal work is the monument of Henry VII. and his Queen, at Westminster, which he completed in 1519, and for which he received a thousand pounds sterling. He employed in it the rich style of a detached structure, consisting of arcades of black marble, which also, at this time found its way from Italy to S. Denis. The whole work is adorned with rich decoration, statues, and reliefs. The figures of the king and queen, splendidly executed in gilt bronze, are extremely noble: they exhibit simple truth to nature: they are finely finished, and, at the same time, grandly conceived. The angels holding the coats of arms at the corners, are fresh and naïve, somewhat in the style of Luca della Robbia. Also the small and graceful relief medallions on the sarcophagus, as well as the figures of the saints, are among the most excellent works of this kind. The monument of Margaret of Richmond, mother of Henry VII. (died 1509), in the same place, is also certainly with justice ascribed to Torrigiano. Similar in design, it seems to be the first work which he executed in England. The figure of the deceased is conceived in a grand but noble and expressive naturalistic manner. In the year 1518, on the 5th of January, when the monument of Henry VII. was near its completion, the artist pledged himself to execute a similar monument, though a fourth part larger, for Henry VIII. and his wife, Catherine of Arragon, and to complete it within four years. This, however, was never executed; for unknown reasons, Torrigiano went to Spain in 1519, in order to try his fortune. Vasari tells us that he executed many works

there; but the only one which can be authenticated as genuine, is the figure of St. Hieronymus in burnt clay, larger than life, in the convent of Buena Vista at Seville. The saint is represented kneeling in a passionate attitude, but with a grand and noble naturalism, such as few contemporary works exhibit.* Torrigiano's labours terminated early, for in 1522 he fell a victim to the Inquisition.

Sculpture in Spain.

We must now, in conclusion, cast a glance at Spain,† where, under Ferdinand and Isabella, art experienced a brilliant revival. It is a characteristic fact, that the same royal pair who founded the greatness of the kingdom, broke the violence of feudalism, destroyed the last remains of the Moorish rule, placed a modern form of government with vigorous hand in the place of mediæval constitutions, and lastly, assisted the great Christopher Columbus in his discovery of the new quarter of the globe, also introduced modern art into Spain. In the fifteenth century we find it predominantly Flemish influence which first gave a stimulus to Spanish art. At the same time, however, German sculptors seem especially to have promoted wood-carving, for Spain is the only one of the Romanesque lands which by preference employed carved work in the magnificent and high towering altars. About the beginning of the sixteenth century, however, we mark the arrival of Italian artists and works of art, who introduced the Renaissance style into Spain. Under such circumstances, towards the close of the fifteenth century, there appeared in Spain a succession of native artists, who, incited by the revival of the national life, adopted the foreign forms, creating from them a style of their own, which combines the northern and southern influences, and by the aid of imagination produces splendid results. We lack, indeed, still an accurate acquaintance with the Spanish art of this epoch, and here, unfortunately, we have no personal knowledge to aid us in forming our isolated and scanty notices into a complete picture.

Carved Altars.

The carved altars consist, like the German ones, of numerous divisions placed above and beside each other, which are adorned with painted statues, haut-reliefs, and paintings in separate compartments or in baldachin-crowned niches. A splendid work of this kind is the high altar of Seville Cathedral, executed between 1482 and 1497 by Dancart and Bernardo Ortega.‡ Still more grandly rises the high altar of the Cathedral of Toledo, which was executed about 1500 by Diego Copin and Peti Juan. The cathedral also at Burgos contains a magnificent altar of the same kind.

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* I judge of the work from the cast in the Crystal Palace at Sydenham.

† Some illustrations are afforded by VILLA AMIL. *España Artistica y Monumental.*

‡ These and other statements are taken from *Caveda, Gesch d. Bauk. in Spanien*, translated by P. HEYSE. Edited by KUGLER. (Stuttgart, 1858).

Other Ecclesiastical Sculptures.

Besides these, the churches were lavishly furnished with plastic works on the portals and façades, and still more in the interior in the choir screens, wall niches, and in richly-designed chapels. Thus, for instance, the choir in Seville Cathedral, which Nufro Sanchez adorned with sculptures, also the portals of the façade and the side aisles which Lope Marin decorated with terracottas in 1548; the façade also of Huesca Cathedral, in which Juan de Olotzaga executed the colossal statues; and the choir of Burgos Cathedral, the niches of which were filled about the year 1540 with powerful representations of the Passion by an artist of Netherland origin, named Philip of Burgundy. Besides these numerous plastic works are to be found in most of the superior churches of the country.

Monuments.

Rich monuments also arrived at a great height of splendour. At first in design and ornament these monuments adhered to the laws of the Gothic style, treated indeed in a playfully decorative manner, but with extreme magnificence. A specimen of this is afforded by the monument of Archdeacon Don Fernando Dies de Fuente Pelayo (died 1490) which is to be found in the Anna Chapel of Burgos Cathedral.* The deceased, an able and characteristic figure, holding a book in his arm, is lying on a sarcophagus, which is adorned with small biblical reliefs. A shallow arch with rich crowning of leaf-work encloses the deep wall niche and is surmounted by baldachins, and perforated gables with finials. Statuettes of saints are introduced on consoles; above are to be seen on a larger scale the figures of Mary and of John the Baptist, and the blessing God the Father crowns the whole. The arrangement of the monument and the style of the sculptures remind us so much of northern art, that the supposition arises whether Simon von Köln, who had shortly before completed the Carthusian Church at Miraflores, may not be the executor of the work. At about the same period (1486 to 1493) Gil de Siloë produced the still more splendid monuments of King John II., his wife, and the infant Don Alonso in the Carthusian Monastery at Miraflores. The Monument of Alvaro de Luna and his wife in the cathedral of Toledo, executed about 1489 by Pablo Ortiz, is extolled for the lifelike characterization of the principal figures and the ability displayed in the rest of the plastic ornament. The four Royal tombs also in the Church of the Redeemer at Ona on the Ebro belong to the same style and exhibit Gothic conception.

On the other hand in the early decades of the sixteenth century, the

* I am indebted to Major Friedrich Mahler, in Munich, for a beautifully executed illustration of this monument, belonging to a series of excellent copies of Spanish works, by the publication of which an important service would be rendered to art-history.

new plastic style of treatment was introduced with the Renaissance by Italian masters, and henceforth prevailed in the monuments. The great monument of Ferdinand and Isabella in the Church of the Guardian Angel at Granada, probably executed even before the death of Ferdinand in 1516, is of the noblest magnificence.* It is a large marble sarcophagus with a splendid superstructure in the noblest Renaissance forms, adorned at the corners with excellent griffins, and on the surfaces with fine reliefs and statuettes of the four Fathers of the Church. These, as well as the large figures of the deceased resting on the lid, are well executed in a noble and simple style. Probably this splendid work proceeds from an Italian artist, as the no less rich monument of the Infant Don Juan in the Church of St. Thomas at Avila was executed in Italy from designs by Domenico Alessandro Florentin. It was also an Italian (Giovanni da Nola) who worked the monument of the Duke of Cardona (died 1532) for the Franciscan Church at Belpuch. The noble magnificence of this new style met with such approval, that at the same time Alvaro Monegro was called upon to execute a similar monument in the Cathedral of Toledo, under the direction and according to the design of Alonzo de Covarrubias, for the long deceased King Enrique II. Thus, in Spain also, the characteristic fact is evidenced that monumental tombs were the first works in which the style of the new period asserted its sway.

Italian Influence.

THIRD CHAPTER.

ITALIAN SCULPTURE.

In the Sixteenth Century.

If we survey as a whole the plastic productions of the fifteenth century, we cannot deny that the sculpture of that epoch in the north was decidedly superior to the painting, and that in Italy it, at any rate, entered the lists successfully with the more favoured sister art. The more, however, painting learned from sculpture, the more certainly must it soar above it. The causes that had conceded to painting the first position

Narrower limits of Plastic Art.

* I judge of it from the plaster of Paris cast in the Museum at Versailles, Ground floor. Gallery. No. 16, 311.

in the Christian age, have been already discussed; but when now at the beginning of the sixteenth century,* in emulation with sculpture and incited by it, it rose to freer development of form and to the highest perfection, the time had come, when the greatest tasks fell to painting as a matter of course, and sculpture had to be satisfied with narrower limits. The adornment of altars especially passed almost without exception into the hands of painting, and monumental tombs remained henceforth the grandest sphere for the labours of plastic art.

Greater Freedom.

But within these narrower limits, sculpture obtained for itself all the greater freedom of action. While in the former epoch the youthful architecture of the Renaissance had gladly and carefully prepared room for the effective introduction of sculpture into the general composition, architecture, now grown more severe and grave in style, was called upon to make still more extensive concessions, if the co-operation of plastic art were to be obtained. The more independent the latter became, the less could it adapt itself to the mass of the architecture, and thus at this epoch the dissolution of the old league became more and more imminent; both arts learned to dispense with each other, went their separate ways, and only with icy ostentation entered into combination with each other, and this in a purely external manner and rather seeming than actual.

Perfection of Form.

However much the consequence of this new tendency might lead to the ultimate ruin of plastic art, the works which it produced at the beginning of the sixteenth century, and the traces of it, which we can perceive with tolerable purity until 1540, were extremely splendid. Schooled by the conscientious naturalism of the earlier epochs, sculpture now cast aside all the internal fetters of that style, and rose to a delicacy and beauty which suffered its productions for a brief period to rival the splendid works of antique Roman art. The blending of Christian ideas with antique forms seemed once more gloriously displayed in its creations. A grand conception, a broad vigorous style of treatment, a truly plastic mode of composition, these are the excellencies of the noblest works of this period. The separate figures and the groups were no longer arranged according to picturesque laws, but a distinct display of the forms, harmonious construction and genuine plastic execution were aimed at with the utmost effort and the greatest success. Even as regards the drapery, for a short period the one true principle for sculpture was regained, namely, that which prevails in antique works, and the aim of which is the indication of the figure in its form and movements in the animated flow of the folds. The relief alone remained

* As regards this epoch also I must draw attention to JAC. BURCKHARDT'S *Cicerone* (2nd Edit., p. 636–689), which treats of the subject as usual in a comprehensive manner.

at this epoch, except in a few instances, in the old groove of the picturesquely crowded style of the earlier period. For here the example of the ancients, which was universally kept in view, tended to mislead, and especially the crowded compositions on Roman sarcophagi seduced to this erroneous style, to which a mass of talent was in consequence sacrificed.

Idealism.

While thus the conception of nature was elevated by a revived and deeper study of the antique, the result was an idealism, which in the best works of this epoch appears entirely grand and pure, because unintentionally it expressed the highest perfection of form. Plastic work was now no longer regarded as a decorative part of architecture, but as independent and sufficient in itself. The scale of its works increased also, and the more this whole period aimed at the representation of the sublime and the great, the more generally it endeavoured to obtain it by forms larger than life. The period of Raphael (till 1520) marks, however, the limits of this golden age. To explain its brevity, it is not sufficient to point out that in all things the attainment of an aim is slow and laborious, and the tarrying at the point reached is but short; that human nature cannot long endure that finer air which blows on the summits of idealism and soon longs again for the thicker atmosphere of earthly lowlands. Other circumstances were at work also. The antique was to those great masters who sought to emulate it with all the earnestness of their nature, a fountain of rejuvenescence from which the art could drink new life. But as the antique ideas had to be employed on Christian material, a discord soon appeared, which at first tended to the injury of the Christian subject. But as soon as the form was over-highly esteemed and cultivated, it became hollow and spiritless, because it could only be thus elevated at the cost of the purport. This is, and ever will be the beginning of mannerism. While even the greatest masters fell a victim to this demon, how could he be otherwise than fatal to all the lesser artists, to all imitators and followers! Moreover the spirit of the age inclined to allegory, and in so doing a path was entered, on which art, freed from general consciousness, separated from living interchange with the national mind, must only too soon have declined into spiritless insipidity and subjective subtlety.

Short duration of the Prime of Art.

I. Florentine Masters.

Lionardo da Vinci.

Among the masters who first discovered the transition into the free forms of the sixteenth century we must have reckoned, above all, Lionardo da Vinci, if somewhat more than mere studies and sketches in old engravings had come down to us of the colossal

equestrian statue of Francesco Sforza, which he was commissioned to execute in Milan. For sixteen years he was engaged in the preparations and completion of the model, and in such colossal proportions was the work designed that 100,000 pounds of bronze were required for the cast. At the wedding of the Emperor Maximilian with Bianca Maria Sforza, the model was placed as an imposing decoration under a triumphal arch. But when, in 1499, the French occupied Milan, it was utterly destroyed by the archers, who made the horse the aim for their shots. In the old engravings we see the rider with a general's baton in his hand, as if he were preparing for battle. Under the horse a fallen warrior lies outstretched, at the same time serving as a support for the work.

Rustici.

A touch of Lionardo's spirit seems to have animated also his fellow-pupil under Verrocchio, Giov. Franc. Rustici (c. 1476—c. 1550). Of noble birth, he devoted himself from inclination to the art, and especially followed Lionardo so long as the latter lived in Florence. Several smaller plastic works by Rustici, much extolled by Vasari, have disappeared. This is the case, for instance, with a marble relief of the Madonna surrounded by hovering cherubim, and with a similar representation of the Madonna with the Infant Christ and the little St. John; also with a bronze statue of Mercury for the fountain in the Pal. Medici, and a bronze relief of the Annunciation, which was sent to the King of Spain. The model for a figure of David, likewise designed for a fountain in the palace of the Medici, was never finished, and fell to pieces, "to the great loss of the art." His principal work, on the other hand, which he executed in competition with Andrea Sansovino, is the bronze group of St. John preaching, still in excellent preservation over the northern portal of the Baptistery. It consists of the statues of St. John the Baptist, a Pharisee, and a Levite, all larger than life; the latter two figures are listening with profoundly excited attention, almost with difficulty restrained, and with mistrust and aversion struggling for the mastery (Figs. 321 and 322). In the treatment of the drapery we can perceive pure traces of Ghiberti's style; the conception of the forms, however, exhibit, especially in the nude figure, a grand freedom to which the fifteenth century never attained.

The work was executed by order of the merchants' guild. When it was completed in 1511, to the approval of all, the artist experienced the bitter mortification of having his well-deserved recompence disputed, and of being finally dismissed with the fifth part of the sum to which he was justly entitled. He withdrew "almost despairingly," Vasari tells us, and henceforth only created smaller works, for the most part for the sake of kindness; none of these, however, are to be authenticated with certainty. After the expulsion of the Medici from Florence (1528) Rustici repaired to France, where he executed

various works for Francis I. He was already engaged on the model for a colossal equestrian statue of the king, when the latter died in 1547. The work was laid aside, and the aged master, thus heavily pursued by fate, soon followed the king.

Figs. 321, 322. Pharisee and Levite, by Rustici. Florence.

Andrea Sansovino.

With more thorough success, and more vigorous creative power, another Florentine master, Andrea Contucci dal Monte Sansovino* (1460 till 1529), contributed to the advance of plastic art, and in a series of works exhibited that pure beauty, that just freedom, and that depth of feeling which mark him as bearing the closest mental affinity with Raphael. Trained in the school of Pollajuolo, he seems early to have experienced the influence of Lionardo, and perhaps also, according to Jac. Burckhardt's interesting supposition, to have been affected by the works of Matteo Civitali. Among his earliest works are the reliefs of the Crowning of the Virgin, the Annunciation, and a

Earliest Works.

* The correct mode of writing is San Savino; I retain however the popular manner, as it has become universal.

Pietà, which he executed by order of the Corbinelli family for the Sacraments chapel in the left side-aisle of S. Spirito at Florence. In these works he appears still fettered by the style of the fifteenth century, by the influence of his teacher and of Donatello. Not till later, it seems to me, did he add in a freer style, but still in small and elegant dimensions, the statuettes of the Apostles St. James and St. Matthew in the side niches, as well as the Infant Christ and the graceful angels holding lamps. Nine years, dating from about 1491, Andrea spent in Portugal, where he was employed as an architect and sculptor by King John II. and King Emmanuel. A marble statue of St. Mark, and a clay relief with the representation of a Moorish battle, are said to be still in the monastery of S. Marco, near Coïmbra.*

Works in Portugal.

Fig. 323. The Baptism of Christ, by Andrea Sansovino, Florence.

Having returned to Florence, he began, in 1500, one of his most beautiful works, namely, the marble group of the Baptism of Christ for the east gate of the Baptistery (Fig. 323); it was subsequently completed by Vincenzo Danti, and in the last century a most superfluous angel was added to it. For the first time in this work the treatment of the forms is perfectly free and grand, both in the unsurpassably noble nude figure of Christ, and in the simple drapery of the Baptist, in which art at once frees itself from the detailed elegance of the earlier period. Christ exhibits, moreover, the most beautiful expression of dignified collectedness and voluntary resignation, while in St. John we see fully reflected the spiritual force of the moment in his ardent advancing attitude. It has only been given to a short period, and to few masters, to express so purely and grandly the deep emotions of the mind. At about the same time (1502) Andrea was engaged on the marble font of the Baptistery at Volterra, adorned with reliefs of the four Cardinal Virtues and the Baptism of Christ;† also, in 1503, he executed for the chapel of St. John, in the Cathedral at Genoa, the marble statues of the

Florentine Works.

Volterra. Genoa.

* Raczynski: *Les Arts en Portugal*, p. 345, note.

† Vasari, ed. Lemonn. viii. p. 171, note 2.

Madonna and Child, and St. John the Baptist, the former especially of great beauty.*

Tombs in S. M. del Popolo in Rome.

Soon after Andrea was summoned to Rome by Julius II. to execute in S. Maria del Popolo the two marble monuments of Cardinal Ascanio Maria Sforza and Cardinal Girolamo Basso della Rovere, which are still to be seen in the choir there. Both these works were finished before 1509, at about the same time as Raphael's Disputa and Michael Angelo's ceiling of the Sistine Chapel. In the design Sansovino adheres to the usual form, but the composition is freer and the distribution grander and more distinct. The whole is constructed in the form of a triumphal arch, as a deepened niche in which the figure of the deceased is lying in soft slumber. On each side is a smaller niche containing the statue of a Virtue, enclosed by slender columns; above is a high central structure

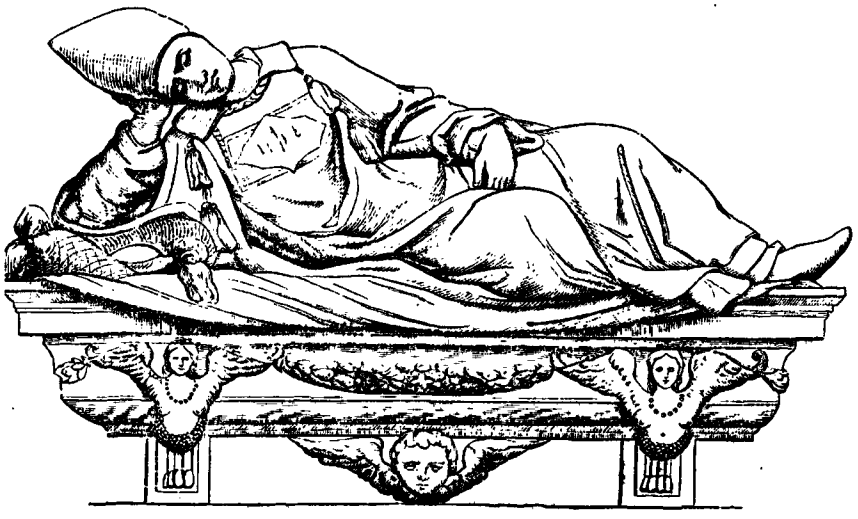

Fig. 324. From Andrea Sansovino's Monument of Cardinal Sforza. Rome. (After Perkins.

with a beautiful relief of the Madonna in the arched compartment, crowned with volutes and shells, and in the centre is the figure of God the Father bestowing blessing, accompanied by two animated angels with torches. Each of the lower side parts is terminated by a seated figure; on the extreme corners of the pilasters are candelabra with lights: the whole is extremely decorative in the spirit of the former epoch, but beautifully combined and executed in the purest forms. The earlier of the two monuments is that of

* Marked "Sansovinus Florentinus faciebat." On the 13th January, 1503, he received from the Florentine magistrate the permission to send off the finished statues; in 1504 he went to Genoa himself. Cf. GAYE, *Carteggio*, II., 62 and 256.

Ascanio Sforza, erected, according to the inscription, in 1505, while that of Girolamo della Rovere is dated 1507. The figures of the two prelates are incomparably noble, great truthfulness to life being combined with the purest grace. Both are lying easily as if in quiet slumber, and the calm countenances are pervaded by the reflection of eternal peace. Ascanio is supporting his head on his hand (Fig. 324), while Girolamo has only slightly drawn up his arm; ideas which, indeed, compared with the severe manner of earlier conceptions, verge on the genre style, but yet with such nobleness, that one wishes no single line different. The statues of the Virtues are charmingly animated; those on the earlier monument have still somewhat too rich and inflated garments; those on the later monuments, on the contrary, exhibit a perfectly distinct and harmonious flow of the lines. In a striking manner, all of them display such life, that the one shoulder is raised and drawn forward, while the other side strongly recedes. It is the same principle of contrast (contraposto) that prevailed in the antique, which appeared again in the thirteenth century, and was now once more revived; a principle which Andrea here somewhat exclusively employs, as if in delight at the important acquisition, and the later exaggerated mannerism of which may be here discerned in its feeblest germs.

Fig. 325. Marble group by Andrea Sansovino. S. Agostino in Rome.

Group in S. Agostino.

One of the most beautiful detached groups of modern art was executed by Sansovino in 1512 for S. Agostino, by the order of a German prelate named Johannes Coricius (Fig. 325). It represents St. Anna with the Madonna and Child, and is a masterly marble work, nobly grouped, displaying perfect beauty of outline and depth and heartiness of expression. The manner in which the grandmother plays with the charmingly designed Child, reaching over the mother's shoulder, in order to caress the little one, and in which the Virgin Mary is lost in joyful maternal pride, are among the most splendid inspirations of this grand period.

Casa Santa at Loreto.

Andrea concluded his artistic labours with the rebuilding of the Casa Santa in the church at Loreto, a work begun by Bramante, and which he continued and adorned with sculptures. Summoned thither in 1513 by Leo X., he carried on this extensive work with occasional interruptions till the year 1528, and his pupils and assistants

completed it after the death of the master. The chapel (Fig. 326), which is completely lined with marble, contains in the lower niches statues of the Prophets, and in the upper ones Sibyls after Sansovino's design, and in reliefs extending all round in nine compartments are introduced scenes from the life and legends of the Madonna. Among these, Sansovino himself executed with infinite care the great relief of the Annunciation, on which he was engaged even in the year 1523. Equally famous is the Birth of Christ, with adoring shepherds and singing angels, which he produced, and completed in 1528. The other works, both reliefs and statues, were finished for the most part after Sansovino's designs by his pupils and colleagues. We will now consider the principal works more thoroughly.

The Reliefs.

Among the reliefs,* the first place is due to the two executed entirely by Sansovino. The Annunciation, in which usually the Heavenly Messenger and the Holy Virgin alone appear, is here enlarged into a festive event, in which the heavenly hosts rejoicingly take part. Mary is turning aside with lively excitement. Gabriel hastens by as if in the storm, a band of angels are pressing after him and hovering in the air. The form of God the Father is to be seen in the middle; an idea borrowed from Michael Angelo's Sistine Chapel. Raphael also, as is well known, has introduced the same idea in his Loggie. In the Birth of Christ, Mary is kneeling in front of the Child, from whose countenance she carefully raises the veil, in order to show Him to the shepherds. These come hastening forwards; one old man quite in front has fallen on his knees, behind him follows a vigorous bearded man, and behind him at full speed comes a beautiful youth. From the other side Joseph is hastening forward with a gesture of astonishment. Charming angels are hovering in the air. Everything in these two works is full of great beauty and a truly Raphael-like nobleness of design. The Madonna is especially charming in maiden-like expression. The figures stand out almost roundly from the background, the arrangement is picturesque, as it always is at this period, but full of moderation; the few figures are placed with plastic distinctness and the masses harmonize in beautiful rhythm. The landscape background is also modestly designed, and the architectural parts alone, so far as they were necessary to the understanding of the work, are strongly delineated. Without a question, these two productions are in every respect equal with the noblest works which the contemporary art of Italy has created.

Next to these come the Adoration of the Kings, begun by Sansovino and finished by Raffael da Montelupo and Girolamo Lombardo, but so

* I have taken this detailed criticism of the works from my paper in the *Zeitschr. für bildende Kunst*, vol. vi.

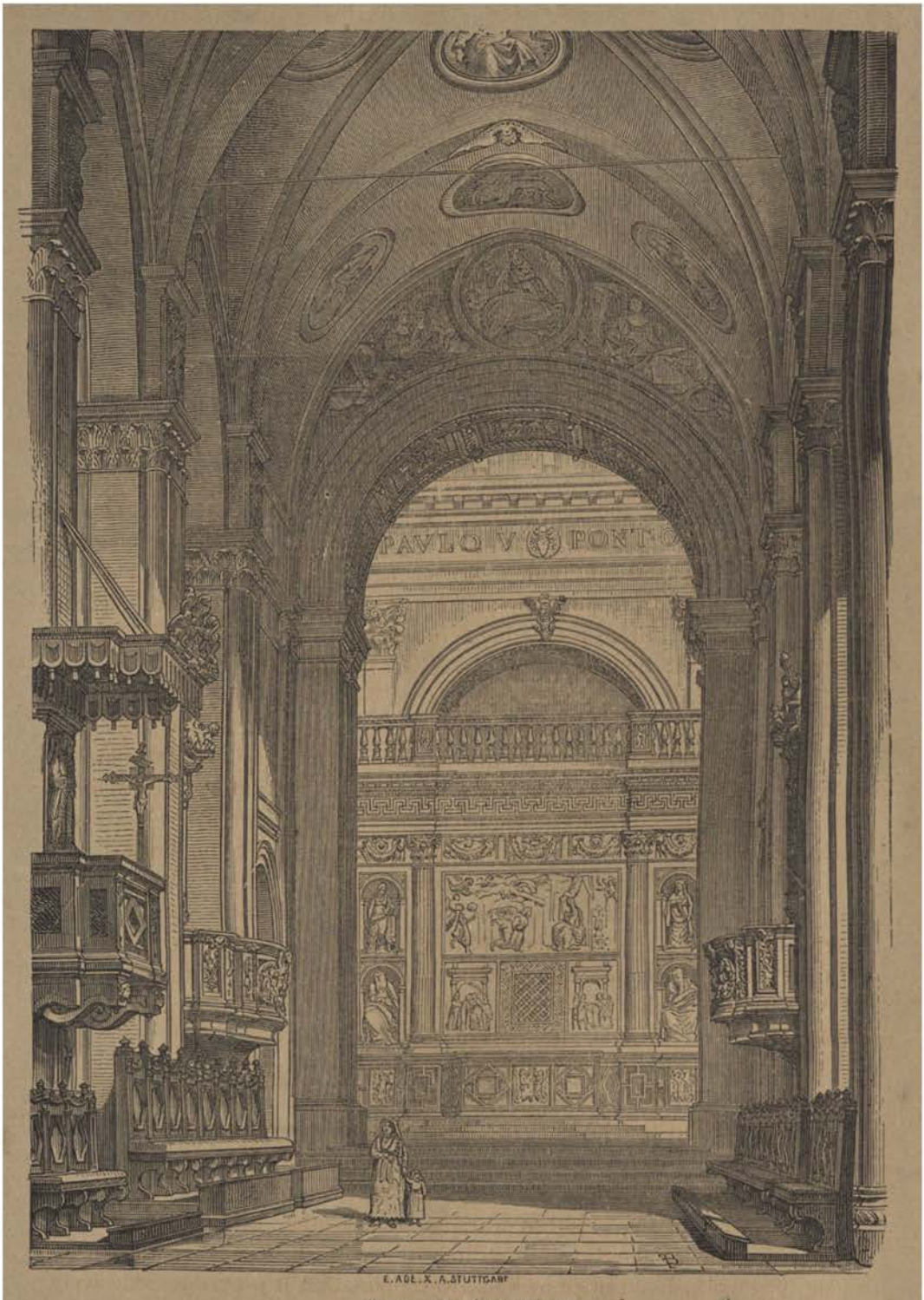

Fig. 326. Casa Santa at Loreto.

entirely in the spirit of the master, that no difference is perceptible either in conception or execution. The same law of distinct plastic form pervades the composition with its few figures. Mary, pausing in front of an antique building, is bending down to the Child, whom she is leading forward to receive the approaching figures. Behind her Joseph is hurrying along full of astonishment. Before her appears the animated group of the Kings with their suite, who are also limited to what is absolutely necessary, but each figure exhibits the expression of joyful haste, of devoted reverence and of pious awe. The group of the Mother and Child is in itself a masterpiece.

The Birth of the Virgin is also among the most beautiful works. Every line of the composition indicates Sansovino, and even Baccio Bandinelli and Montelupo, who completed the relief, faithfully followed in the footsteps of the master. Exquisite in expression and attitude lies the figure of the mother leaning on her left arm and raising herself from her couch, in order to receive the visit of the beautiful women, who are just entering. One of them is bearing a child in her arms, while a female servant is pushing the curtain aside. By the side, nurses are engaged in bathing the infant. A little dog and a child are playfully pulling at the swaddling clothes. These are touches borrowed from Florentine representations of the fifteenth century, but raised from the limited sphere of realism into the realm of ideal beauty.

The Sposalizio on the same side is no less one of the most splendid compositions, likewise in idea throughout Sansovino's work, although finished by Montelupo and Tribolo. All the figures are executed in noble plastic style, the attitudes are splendid, and the flow of the drapery is expressive. One of the maidens in the Madonna's train is represented from the back, merely for the sake of exhibiting the splendid drapery, reminding us of a similar figure on Ghiberti's gates. A charming child is seated on the steps of the temple. Tribolo's figure, which is condemned, is not a youth, but an elderly man. In the execution of this work, the master's hand is less apparent than in the preceding. The two smaller reliefs on the west side, the Visitation and the Taxation at Bethlehem, were finished by Montelupo and Francesco da S. Gallo, after designs by the master.

I can least perceive the hand, or even the imagination of Sansovino in the two reliefs on the east side. The upper one, the Death of the Virgin, exhibits Mary outstretched on the bed of death, surrounded by the too crowded group of the Apostles, who betray more curiosity and excitement than sympathy. The youth also on one side, who is pushing away the curtain, as well as the group of warriors on the other side, show a certain lameness in the composition. I cannot therefore believe that Sansovino began this work, I am more inclined to suppose that it proceeds exclusively

from Domenico Aimo, who assisted Francesco da S. Gallo and Montelupo in the execution. Lastly, the second relief on the east side, representing the repeated removal of the Casa Santa by angels, proceeds from Tribolo and S. Gallo. The composition, compared with the other works of the Casa Santa, may be designated as decidedly full of mannerism and picturesque exaggeration.

The Prophets.

It remains for us now to consider the twenty statues of Prophets and Sibyls. With regard in the first place to the Prophets, they exhibit the influence of Michael Angelo's grand figures in the Sistine Chapel. The mode of conception and the arrangement of the drapery reminds us of them, though no direct imitation can be pointed out. Although such an adoption of the idea of another may be designated as mannerism, and although in the figures of the Prophets at Loreto we perceive rather an external characterization than any inward life pouring out from the fountain of personal artistic inspiration, still it must, at the same time, be confessed that within the limits we have designated, each of these figures has been designed and executed in a just and noble manner. In this they betray close affinity with the spirit of Sansovino, and assuredly are for the most part based on his designs. The execution of Jeremiah is the only one ascribed to him; as regards the rest Girolamo Lombardo and his brother Fra Aurelio are mentioned, while Moses is traced to G. della Porta.

The Sibyls.

Lastly with respect to the Sibyls, they are all ascribed to G. della Porta, who adhered more to Michael Angelo's manner than any of the other artists engaged in the work. This tendency is not to be mistaken in the greater number of the Sibyls. Others, however, must be separated from this group, because they betray in their conception genuine Sansovino ideas, and in the execution, especially in the drapery, they exhibit the purer style of this master. Thus for instance, the Delphic Sibyl on the west side, is a genuine idea of Andrea's, in her youthfully slender figure and regal grace, with the diadem on her beautiful head, while the attitude and the fine drapery strikingly recall the figures of the Virtues on the monuments in S. Maria del Popolo. The Libyan Sibyl on the same side, an old woman with withered features, rich drapery, but not quite freely arranged, rather corresponds with della Porta's style. The Persian and Erythræan Sibyl on the south side exhibit the same style of youthfully charming and graceful figures, evidencing Sansovino's hand; at any rate they must have been executed from his design by a pupil who closely followed him. Graceful and charming as these creations are, we cannot fail to perceive that most of them lack an element of deeper inspiration. Still they are also equally removed from all false and forced straining after seeming importance.

Summary. Summing up the whole matter, we find only four of the Sibyls created in Sansovino's spirit, while most of the Prophets may be traced to his design, and even in the execution they adhere to his style. Lastly the reliefs, with the exception of the two on the east side, seem to me so excellent, that if Sansovino did not exclusively superintend the execution of some, such as the Annunciation and the Birth of Christ, it was done entirely in his spirit. I think, therefore, that we may reckon the works of the Casa Santa among the highest productions of Christian plastic art, and that the verdict that "altogether" they are executed with "considerable mannerism," must be limited to a small and even subordinate part. The principal matter, the great reliefs, are most of them of the highest beauty; the Prophets are for the greater part, able and noble, although not possessing great mental power of characterization; but only some of the Sibyls display pure grace.

Raphael. To this category belong the plastic works executed by Raphael (1483—1520), or by others from his sketches. The marble statue of Jonah in the Capella Chigi in S. M. del Popolo in Rome, seems to be a work of the master's own hand: it depicts the splendid nude figure of a Youth, with the sad dreamy features of an Antinous. Most distinctly is the moment presented in which he issues forth from the jaws of the monster into the light of day. The Elijah, in the same place, was executed from Raphael's design by the Florentine master Lorenzetto (1490—1541) in a less spirited manner. The same connection seems to have existed in the Madonna del Sasso, which stands on the altar in the Pantheon, above Raphael's tomb. Another work, executed by the same artist, from a sketch of Raphael's, is the graceful figure of a boy borne by a dolphin, a plaster of Paris cast of which, taken from the original now in England, is in the Dresden Museum. Lorenzetto's own idea, on the other hand, appears in the marble statue of St. Peter, larger than life, at the entrance of the bridge of St. Angelo in Rome.

Sansovino's followers. Before we proceed to the contemplation of Michael Angelo we must cast a glance at those artists who, though on the whole unaffected by the influence of the great master, adhere more immediately to Andrea Sansovino's style, or who exhibit mental affinity with him. It is true they also, like all contemporary artists, are here and there touched by the spirit of the mighty Florentine; but it is principally the Michael Angelo of the Sistine Chapel and the Medicæan monuments, whose inspirations are to be met with at this epoch. On the whole the

Tribolo. mild and just feeling of beauty which pervades Sansovino's works still maintains the upper hand. Next to him stands Niccolò

Pericoli, surnamed Tribolo, of Florence (1485—1550),* at first indeed a pupil of Jacopo Sansovino whom we shall notice later, but still more under the influence of Andrea, owing to his co-operation in the Casa Santa at Loreto. Among his earliest works is a marble statue of the Apostle St. James, which is in a niche in the left of the choir in Florence Cathedral. Tribolo also executed the statues of the Virtues in the small side niches for the monument of Pope Adrian VI. (died 1523), in the choir of S. Maria del' Anima in Rome, while Michael Angelo Sanese worked the recumbent figure of the Pope. The rest of the ornament consists of a relief of the Madonna with saints in the arched compartment above, and below, at the foot, in a scene from the life of the Pope, which seems to me again to indicate Tribolo's hand. The treatment of the relief is thoroughly just, and the whole work evidently exhibits the influence of Sansovino's prelate-monuments in S. Maria del Popolo.† About 1525 Tribolo was summoned to Bologna to adorn the side portal of the façade of S. Petronio in that city. In the inner recess of the door and the arch he executed the graceful figures of the Sibyls and Prophets; on the pilasters to the right, scenes from the life of Joseph, and on those to the left, three reliefs with scenes from the history of Moses. These works also are among the purest and most pleasing creations of the period. Somewhat later in date is the marble relief of the Ascension of the Virgin in the same church, in the chapel Zambeccari to the right, originally intended for the Church of the Madonna di Galiera. We have before mentioned his works at Loreto. In the latter part of his life he was principally employed by Cosmo I. in Florence as an architect and sculptor in the arrangement of festive decorations. The time had arrived when the new princely power had begun to glorify itself in magnificent displays of the most perishable character.

Francesco da Sangallo.

The artist, Francesco da Sangallo (1498—1570), who also took part in the works of the Casa Santa at Loreto, appears in his independent productions a less distinguished follower of Sansovino. Thus, for instance, in the marble group of the Madonna with

* The usual statement with regard to the period of his life is altered in GAYE, ii., p. 380, and VASARI, ed. *Lemonn*, x. p. 243.

† In the same church (the national church of the Germans) there is to the left of the entrance the monument of Cardinal Wilhelm Enckenvort (died 1534), who raised the monument to Adrian VI. A distinguished old man with a long and splendid beard, he is lying in calm slumber on the sarcophagus, which is supported by two eagles; above him in relief is the figure of God the Father bestowing blessing. Similarly able is a small monument of the year 1518, in the same place, erected to Bernhard Schulte and Johann Knibe, and containing the excellent busts of the two fellow-countrymen executed with speaking life, and enclosed in architecture of Raphael-like grace. To this series also belongs the monument of Archbishop Giuliano di Ragusa (1510) in S. Pietro in Montorio. In the statue of the deceased the artist has endeavoured, though not very successfully, to follow out the idea of easy slumber exhibited in the monuments of Sansovino; the two saints of the order in the lunettes are inclining forwards in a somewhat constrained manner for the sake of the semicircle. The Madonna, however, with the Child has the touching character of the early Raphael art.

St. Anna, on the altar of Or San Micchele at Florence; and also in the monument of Angelo Marzi Medici, in the Church of the Annunziata.

Benvenuto Cellini.

Benvenuto Cellini (1500—1572) exhibits greater independence of skill, and is, moreover, still more interesting from his biography.* His principal fame as an artist rests on those graceful goldsmith works, such as the salt-cellar executed for Francis I. of France, and now in the Ambraser Gallery at Vienna (Fig. 327). In fine embossed gold, the effect of which is enriched with a moderate use of enamel ornament, this work is among the most excellent productions of the gold-

Fig. 327. Salt-cellar by Benvenuto Cellini. Vienna.

smith's art. Round the base is a frieze with figures in relief of the Hours of the Day and the Winds. From the upper part, representing the surface of the sea, rise the figures of Neptune and Cybele, both leaning backwards; the former designating the salt-dispensing sea, and the latter the spice-producing earth. The god is placing his arm on a small ship intended to receive the salt, while the vessel for pepper, in the form of a richly adorned triumphal arch, is introduced by the side of the goddess. Similarly splendid and elegant is a shield in Windsor Castle, richly covered with embossed work, which, with little doubt, may be also ascribed to Cellini. We possess also several medals by his hand which he executed for Pope Clement VII. and King Francis I. They are not

* J. Brinckmann: *Abhandl. über die Goldschmiedekunst von B. Callini.* (Leipzig, 1867.)

always distinguished for excellence, for the most part they betray a certain want of style and even hastiness. The best of these works is one which he made for Francis I. in 1543 (Fig. 328). On the front side it exhibits the

Fig. 328. Benvenuto's Medal of Francis I.

laurel-crowned head of the King, and on the reverse the antiquely designed representation of Perseus on Pegasus striking the prostrate figure of Fortuna. In other collections also we find works of the same kind frequently displaying great decorative charm and independent artistic value, and which are

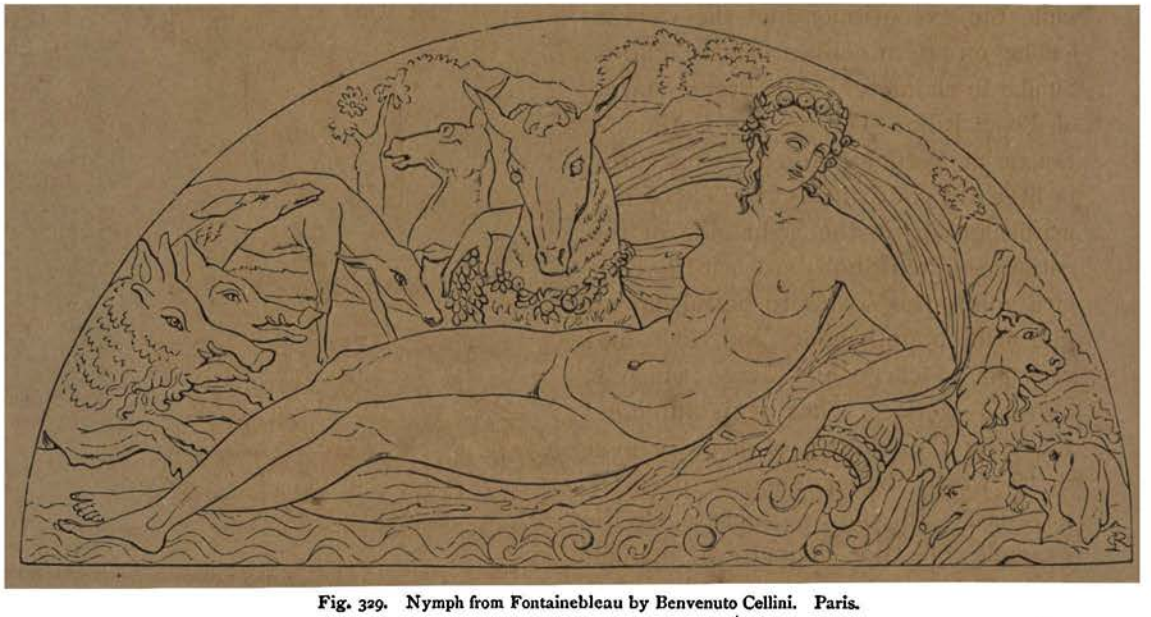

Fig. 329. Nymph from Fontainebleau by Benvenuto Cellini. Paris.

usually ascribed to Benvenuto. Francis I. esteemed the artist highly, and summoned him to France for the execution of works of importance. No trace, however, is now to be found either of the life-size silver statues or of the colossal model of Mars; a loss which, in reality, is not much to be regretted.

For although the great bronze relief of the Nymph of Fontainebleau, now in the Louvre (Fig. 329), is delicately finished and executed, and also pleasing in its arrangement; yet the position is deficient in real freedom and ease, and the form, especially the lengthened thigh, is rather insipid and poor. Far more life-like and vigorous is the bronze figure of Perseus in the Loggia de' Lanzi at Florence (Fig. 330), of a somewhat later date, an excellent wax model of which is in the Gallery of the Uffizi.* In the same place there is a well-executed bronze bust of Cosmo I. larger than life.

Vinc. Danti.

We must also here mention a later master, Vincenzo Danti (1530 — 1576), to whom we have before alluded as the completer of Sansovino's Baptism of Christ. He executed the Beheading of St. John the Baptist in a life-size bronze group for the south portal of the Baptistery at Florence, a work in which the kneeling figure of the Baptist exhibits the pure influence of Sansovino, while the executioner and the woman looking on are in conventional attitudes. Similar in character is the bronze statue of Pope Julius III. in the Cathedral Square at Perugia, which he executed in his early youth in 1555. There is a marble group at the right side of the entrance of the Boboli garden at Florence of a youth who seems to be raising an old man bound hand and foot and attempts to carry him away, which is also his work. That it is intended to depict the victory of honesty over deceit would never suggest itself to any one. It affords a characteristic example of the enigmatical manner into which even talented masters fell, ever since ideal subjects were more and more wrapped in chilling allegory.

Fig. 330. Perseus. By Benvenuto Cellini.

* Our Illustration gives the work reversed; the right hand should hold the sword, the left the Medusa head.

II. Masters in Upper Italy and Naples.

Just as in the former epoch the principal incitement to art in Upper Italy proceeded from Florence. In Bologna, Tribolo was the first to introduce the new ideal style. At the same time we find there another master of importance, named Alfonso Lombardi of Ferrara (c. 1488—1537), by birth a native of Lucca and surnamed Cittadella.* His earlier works are pervaded by the vigorous naturalism of the fifteenth century, and especially exhibit the style of conception which Mazzoni introduced (cf. vol. ii. p. 219). This is the case, for instance, in the coloured group of Christ with the Apostles in the transept of Ferrara Cathedral; also in the relief half-length figure of a Madonna in S. Giovanni Bapt. in the same city, and the portrait-like bust of S. Hyacinthus in S. Domenico, both of which are ascribed to him. The same style may be also perceived in the painted clay-group of the Dead Christ mourned over by his Followers in the crypt of S. Pietro in Bologna. There, however, the noble style of Quercia, and subsequently the grace of Tribolo, began to influence him, and in the large clay group of the Death of the Virgin in the Oratorium of S. M. della Vita (Fig. 331), which was completed in 1519;† this spirit of an elevated and genuine plastic beauty triumphed over one-sided naturalism. And yet the almost expiring and violent spirit of the fifteenth century makes itself once more apparent in the figure of an obstinate prostrate Jew, upon whom one of the Apostles, scarcely restrained by Christ, is threatening to hurl an immense book. It is a genuine idea of the epoch, which endeavoured to represent life at any price in passionate action, even at the cost of dignity and beauty.

Alfonso Lombardo.

I think I may venture to ascribe to Alfonso's youthful period the three marble figures on the first altar of the northern side-aisle in the Cathedral at Cesena. In the centre is S. Leonhard in the monk's cowl, which falls down in large simply arranged masses, and holding a chain with which he is raising his right hand. A thick curling beard encircles the beautiful head. To the left is S. Christopher, with the lovely Infant Christ, who is playing with his full beard. He is represented in an advancing attitude, the short light garment leaving the powerful and beautifully formed thigh almost free; his hand is resting on the rude stem of a tree. On the right is S. Eustachius in the attire of a Roman warrior, rather indicated than fully detailed; the upper part of the figure is bare and the arms are naked, and the mantle has

* Carlo Frediani: *Ragionam. Storico intorno ad Alfonso Cittadella.* (Lucca, 1834.) Cf. Vasari, *ed. Lemonn*, ix. p. 9.

† Cf. Davia, in the text to the work, edited by Gius. Guizzardi, *upon the Sculptures of S. Petronio.* (Bologna, 1834), p. 97.

fallen down over the shoulders in rather elegant than grand folds. The head is charming in its youthful splendour, and is surrounded with long curls; in form and expression it calls to mind the splendid heads of Soddoma, and is

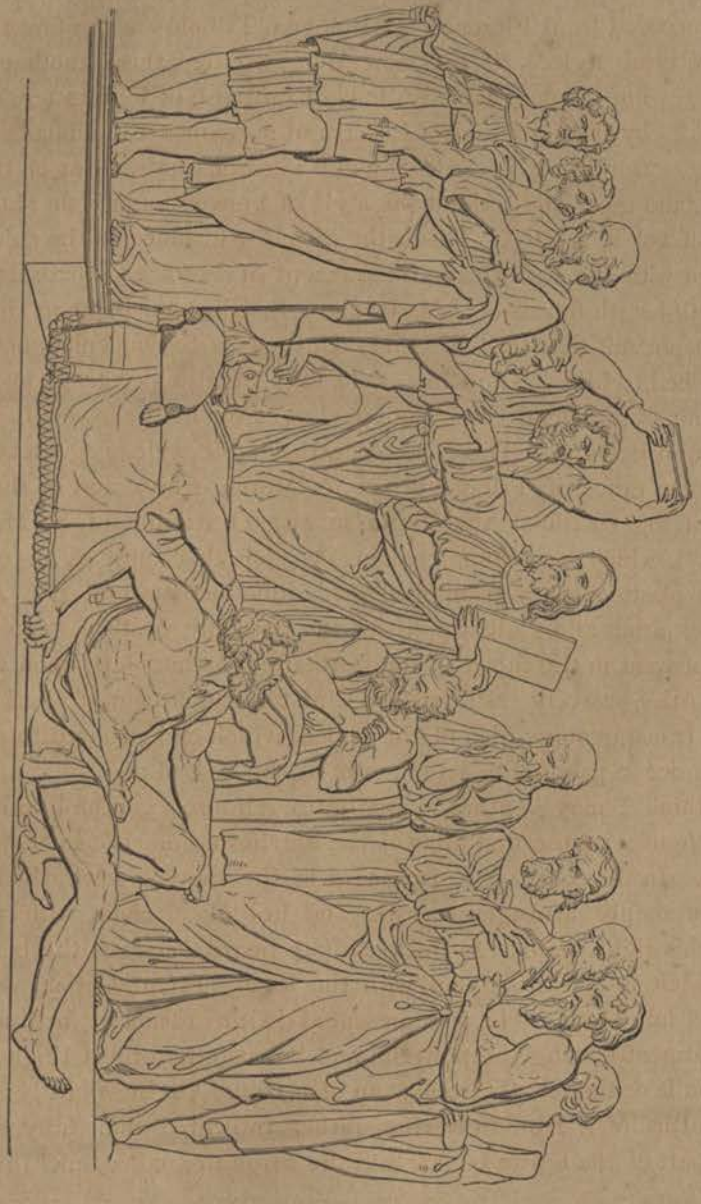

Fig. 331. Group of the Death of the Virgin, by Alfonso Lombardi, in the Oratorium of S. M. Della Vita.

one of the most exquisite creations of this golden age. The artist of these three figures still adheres in the fine and careful treatment of the drapery, which affords an effective contrast to the simple monkish habit of S. Leonhard,

to the tradition of the fifteenth century; but the figures in their vigorous organization, mature and beautiful forms, and perfect understanding of structure, give the impression of an art which had arrived at the height of perfection. The head of S. Eustachius is equal to the finest works produced by Andrea Sansovino.

When Charles V. came to Bologna, in 1529, Alfonso prepared the statues for the triumphal arch erected for his solemn entry, and soon acquired the favour of the Emperor by the excellent portraits which he introduced in the form of medallions. Previous to this (before 1526), the monument of the famous Ramazzotto must have been executed, which he ordered Alfonso to raise to his memory in S. Micchele in Bosco. The general is depicted sleeping in full armour; the figure is extremely life-like, and above him appears a relief of the Madonna. To a still earlier period (previous to 1525) belong the clay figures, larger than life, of the four patron saints of Bologna, which are to be seen in the niches of the arches on which the tower of the city rests, well known under the name of the Torrazzo dell' Arrengo. About 1526 he began the works at S. Petronio, where the Annunciation and the Fall of Man on the side portals of the façade, and the Resurrection of Christ in the arched compartment of the portal to the left, are by Alfonso's hand.* To these may be added the three graceful reliefs from the history of Moses, to the right, on the pilaster of the same portal. Still more graceful and fine are the five small marble reliefs which he executed after 1532 on the base of the sarcophagus of S. Dominicus in S. Domenico. They contain three incidents from the childhood of the Saint, his admittance into Heaven, and the Adoration of the Kings.† He executed in clay for S. Giuseppe the busts of Apostles and Saints which are now in the choir of S. Giovanni in Monte, expressive heads full of noble and pure life. Lastly, he exhibited his power in a work of colossal size, namely, the Hercules with the Hydra, in the Upper Hall of the Pal. Pubblico, likewise a clay figure.

Properzia de' Rossi.

We must next mention one of the rare female artists who have devoted themselves to sculpture, namely, Properzia de' Rossi (c. 1490—1530) of Bologna, who seems to have been trained under the influence of Lombardi and Tribolo. At first she tried with brilliant success genuinely female miniature work, by carving out of peach stones the most skilful representations of the Crucifixion and similar scenes. When in 1525 the adornment of S. Petronio was commenced, she acquired a share in the work in the marble bust of Count Guido Pepoli; in 1525 and in 1526, we

* He agreed to execute the last in 1526. Cf. VASARI, *ed. Lemonn*, ix. p. 11, note. Illustrated in CICOGNARA, ii. pl. 40.

† The contract is dated the 20th November, 1532. *See* Illustrations in CICOGNARA, i. pl. 9.

also find her there engaged in the execution of designs by Tribolo. In the Camera of S. Petronio there is a bust and a relief of Joseph escaping from Potiphar's wife,* in which, according to Vasari, she is said to have depicted an episode from her own life; it is characteristic of the modern period and still more of a female mind with its subjective bias. From her also proceed the two large figures of angels, which are in the Cap. Zambeccari in S. Petronio by the side of Tribolo's Ascension of the Virgin.

A special path at about the same time was marked out by Antonio Begarelli of Modena, who lived till 1565, and in a certain respect may be regarded as having continued the style formerly represented by Mazzoni.†

Antonio Begarelli.

For he too worked large detached groups in clay, which placed in niches had the effect of living figures, though no longer gaily coloured, but finished with a white and marble-like tint. He does not aim at higher plastic composition with it, and, therefore, these remarkable works have too much of a naturalistic and picturesque character. But the separate figures in which he follows rather a direct conception of life than any antique study, are for the most part full of charming truth and graceful feeling. (Fig. 332). There is a touch of affinity

Fig. 332. Female head, by Begarelli. From the Descent from the Cross in S. Francesco.

with Correggio in all these works, and the influence of that master most certainly affected Begarelli's style. Vasari tells us that Michael Angelo was so enchanted with the beauty of these unpretending creations, that he exclaimed: "If this clay were marble, alas for the antique statues." An

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* *See* Illustrations in CICOGNARA, ii. pl. 52.

† JAC. BURCKHARDT, 645, *et seq.*, gives an excellent characterization of BEGARELLI, and a thorough analysis of his works.

enthusiasm which is characteristic in more than one respect, but in which few at the present day would agree. Still more unconstrained in the exact delineation of passion is the group of the Dead Christ mourned by his followers in S. M. Pomposa in Modena. On the other hand in the Descent from the Cross in S. Francesco, the master rises to great nobleness of conception combined with grandeur of individual form (Fig. 332). The composition, however, is altogether not arranged with care, in spite of the splendid group of women (Fig. 333); the drapery also exhibits many unpleasing and

Fig. 333. From Begarelli's Descent from the Cross in S. Francesco at Modena.

naturalistic touches. The group of Saints with the Madonna in the right transept of S. Pietro, the contract for which in the year 1532 is still existing, is full of nobleness and expression. The Mourning over the Dead Christ in the choir of the same church must have been executed somewhat later, for it displays the simplest grandeur and the most thrilling feeling of which the master was capable. Less pleasing on the other hand are the separate statues in the central aisle of the same church, which we plainly perceive are more adapted for grouping in a niche, and look ill at ease thus separated in the open space. To a later period probably belongs the Meeting of Christ with Mary and Martha, in S. Domenico, a work in which the influence of Roman idealism is combined with the master's attraction to naturalism.

In the year 1559, Begarelli was summoned to Mantua, where he executed several statues for the church of S. Benedetto. Whether these are still in

existence I cannot say. Still later, (until 1561) he worked for the church of S. Giovanni in Parma the statues of the Madonna with Saints, a work still to be seen in the monastery there, and which exhibits the excellencies and weaknesses of his style.

Monuments in Parma.

Parma possesses also some valuable works of this period in several military monuments to the Steccata family, executed by Giovanni Francesco da Grado. The figures of the deceased are simply conceived and with noble truthfulness and life.

Certosa at Pavia.

Besides these, we must here again mention the extensive plastic works, which were continued during the sixteenth century for the adornment of the Certosa at Pavia (cf. vol. ii. p. 206). The numerous statues of the façade exhibit for the most part a somewhat exact treatment in the drapery and rarely display a higher feeling of life. Among the artists employed in them were Angelo Marini and Siro Siculi. The series of medallions with portrait heads on the socle are excellent; they are partly ascribed to Agostino Busti surnamed Bambaja, to Marco Aurelio Agrate and to Giacomo della Porta. The larger reliefs, like most works of the kind at this time, are paintings transferred to marble. Smaller medallion reliefs on the other hand, as well as busts and heads, which are distributed everywhere with lavish hand, have often a charming miniature-like delicacy of execution combined with the simplest arrangement. To the close of this epoch (1562) also belongs the completion of the splendid monument of Giangaleazzo Visconti (cf. vol. ii. p. 211) in which a number of artists took part. Also as works belonging to the prime of this period we may mention the two high marble tabernacles which stand at the side of the high altar, and form altogether a plastic group of the highest magnificence. Filling the recess by the side of the principal apse, they are constructed in symmetrical accordance like high altars, and are richly adorned with sculptures in five horizontal divisions. First come a series of reliefs, corresponding with the antependium of the altar; then follow a second series as a predella. Above this rises a baldachin-like niche in three divisions on pilasters, the central and broader one terminating like an arch of triumph, and the side ones finished with an architrave. Above the arch on both sides there are curtains, held by angels. Other angels adoring and making music fill the divisions above. Lastly over the whole in a halo of angels' heads, there appear on the left the Risen Christ, and on the right the Madonna soaring heavenwards, surrounded by adoring choirs of angels. The whole is a work of art at a high stage of development both as regards style and technical execution, an art undertaking the boldest tasks, and performing them in a playful manner. The style has no longer any of the realistic exactness of the fifteenth century, but displays the influence of Leonardo and even occasionally of Raphael. The tabernacle on one side of

the altar has, in the lowest row, a relief of the Gathering of the Manna; above this is a copy in relief of Leonardo's Last Supper, and in smaller divisions on both sides are introduced figures of kneeling saints. Then follows a niche in the form of a triumphal arch, the centre of which is occupied by a statue of the enthroned Madonna of grand and graceful beauty. A circle of angels bearing the expression of deep devotion, surround the Virgin, filling the entire depth of the niche. In the two side divisions are to be seen kneeling and standing figures of the Apostles, likewise reverently pressing forward. Some of them are imitated from the grandest figures of Lionardo's Last Supper, others in the heads and drapery betray the influence of Raphael. In the arched compartment in the background of the niche, there is a half-length figure of the dead Christ borne over the tomb in the arms of two angels; a composition full of deep and beautiful feeling. The hovering angels in the upper divisions, worshipping and making music, exhibit the same fine and noble style (Fig. 334). But the most excellent of all, a form of

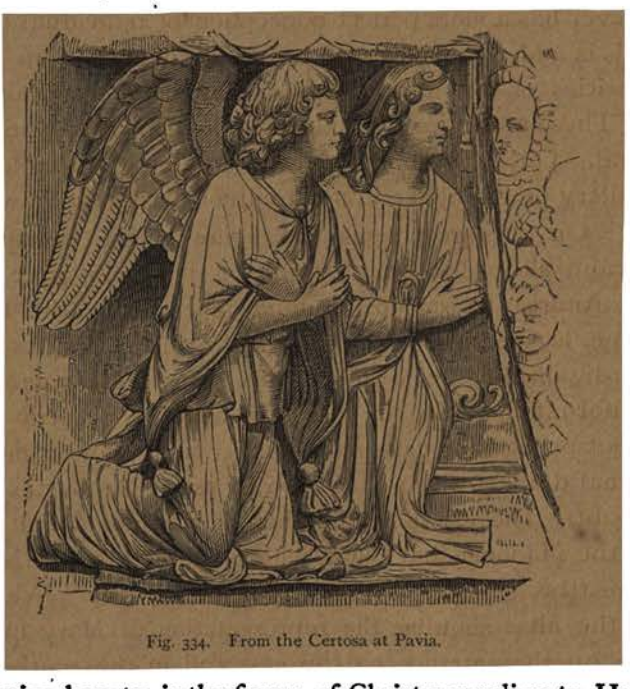

Fig. 334. From the Certosa at Pavia.

free and expressive beauty, is the figure of Christ ascending to Heaven, which crowns the whole. The whole of this grand work is by Steffano da Sesto, probably a brother of Cesare da Sesto, whose style also exhibits the influence both of Leonardo and Raphael. The tabernacle on the other side, accurately corresponding with the other in structure and ornament, was executed in 1510 by Biagio da Vairano. This master shows himself affected by similar influences, only he has a predilection for more lively movements, and this is

especially apparent in the numerous groups of angels adoring and making music. He begins below with the Marriage at Cana and Christ at twelve years old in the Temple; then follows the Last Supper of the Apostles, and lastly in the great central compartment the Ascension of the Virgin. Bands of adoring angels, with great grace, are kneeling round the empty tomb, above which God the Father appears ready to receive the soul of the Virgin. Mary herself is to be seen quite above, surrounded by angels and conducted to Heaven. She is a noble figure in long and beautifully draped garments.

Milan. Several of the sculptors employed in the Certosa are to be met with again at Milan. The monument of Gaston de Foix, which is now scattered, and some parts of which are in the Ambrosiana and the Brera, was by Bambaja. The lovely youthful figure of the early deceased hero, smiling in the sleep of death, is among the most splendid inspirations of the art. It is now in the Museo Archæologico of the Brera. Never has a more perfect conception of individual life been produced. To this is added the most wonderful skill in execution. A clear idea of the peculiarities of this master's style may be best obtained from his ideal figures. These are especially exhibited in two of his principal works in the cathedral. One is the monument of Cardinal Caracciolo (died 1528), in the choir gallery on the right; it is a tomb of black marble with figures in white marble. On the sarcophagus the figure of the deceased lies outstretched in calm sleep, his head resting on his hand, after the idea first employed by Andrea Sansovino. Behind him stands Christ, entirely in Lionardo's type, at the side of St. Peter and St. Paul, besides a bishop and a cardinal, all dignified figures with beautiful heads. The garments throughout have a uniform fall, flowing in small and almost concentric parallel folds, like a curtain suspended and gathered together at the lower end. It is just this conventional drapery which allows us to recognize Busti's ideal figures without a doubt. The crowning member of the monument consists in a medallion of the Madonna and Child, who is turning from His Mother with a somewhat restless gesture, as if bestowing a blessing. We perceive the same style in the altar showing the representation of Mary in the Temple, which is close by the entrance on the east wall in the southern transept.* The figures here are exaggerated in height, in Busti's favourite style; the little heads are fine and pretty; St. Catherine especially exhibits the peculiarly arranged drapery mentioned above, though otherwise it is a fine head; and the expression of the up-turned eyes is excellent. Above, on the altar, stands the Madonna, like a Juno drawing the veil from her countenance; by

* Illustrations of these works in CICOGNARA, II., pl. 76, *et seq.*

her side are two beautiful female saints, besides St. John the Baptist and St. Paul, all of these being among his most splendid creations. From the clue afforded by these works we are able with certainty to decide respecting several statues on the exterior of the Cathedral, either as works of Busti, or as produced in his atelier. The same marks of style are repeated in Busti's two splendid works in the Brera, namely, the above-mentioned monument of Gaston de Foix, and the smaller but no less graceful monument to the poet Lancinus Curtius. The five small seated figures of the Apostles exhibit similar conception and treatment. We meet with Marco Agrate again in the Cathedral, in the coarsely realistic figure of St. Bartholomew completely flayed. With naïve self-confidence it is expressly stated on the socle that not Praxiteles, but M. Agrate executed the work. Lastly, we must mention Cristoforo Solario il Gobbo, whose marble figure of a Suffering Christ is in the sacristy of the Cathedral. We have already alluded to his works in the Certosa (vol. ii. p. 206).

Jacopo Sansovino.

The most important sculptor of Upper Italy, belonging, indeed, to Tuscany by descent and by his early artistic training, is the Florentine Jacopo Tatti, surnamed Jacopo Sansovino after his teacher (1477 to 1570). Much employed throughout his long life as an architect and sculptor, he belongs to the most productive masters of the age. Even before the commencement of his career he exhibited such decided artistic talent, that he overcame all the impediments which his father placed in his way, and effected that he should be allowed to become a pupil of Sansovino. Among all the pupils of that excellent master, Jacopo was the most gifted; and, among all, he subsequently was the most independent in adopting a path of his own. It was of importance to him that he early went to Rome, and there studied with eagerness from the antiques in the Belvedere, copying the Laocoon, which was afterwards cast in bronze. Having returned to Florence he received the commission in 1511, to execute the marble statue of St. James the Elder for the Cathedral,* a work now in a niche against the northern dome pillars in the nave. It is an expressive work full of noble animation and excellent in execution. Soon after he must have produced the marble Bacchus, which is now placed in the western corridor of the Uffizi. The youthful god is advancing in exuberant mirth, raising the cup, and eyeing it with delight, while his left hand holds a bunch of grapes, from which a small Pan is stealthily eating. The god of inebriation cannot be depicted with more simplicity and truth, and scarcely with greater delicacy and loveliness. We further find Jacopo engaged in 1514, in the festive decorations

Florentine Works.

* It was finished in the spring of 1513. VASARI: ed. *Lemonn*, xiii, p. 75, note.

for the entrance of Leo X. into Florence. Here it is characteristic that he formed a colossal horse in clay, which proudly rearing, is galloping away over a fallen man. It does not seem unimportant to trace the development of this idea in art history. We meet with a fallen warrior beneath a horse first of all in Lionardo's works. The rearing courser which Jacopo Sansovino probably introduced into sculpture, appears again in 1539 in the equestrian statue of Giovanni de' Medici, which Tribolo executed with other festive decorations at the marriage of Duke Cosmo. The age of petty formalism has subsequently repeated this welcome idea to excess.

Works in Rome.

Soon after, Jacopo went to Rome, where he was especially employed as an architect, and successfully took part in the competition with regard to the national church, S. Giovanni de' Florentini, which the Florentines had planned to erect. A plastic work of this period is the marble Madonna and Child in S. Agostino—a noble inspiration, pure in conception and executed in a grand and simple style. The taking of Rome in 1527 by the Constable de Bourbon, which with its wild scenes of destruction for a time crippled the artistic life of the Eternal City, drove Sansovino also to Venice, from whence he intended to repair to France and enter the service of Francis I. But the Venetians contrived to fascinate the master and to place before him such important tasks both of architecture and sculpture, that he gladly remained, and acquired in Venice that character of grand splendour which henceforth expressed itself in a series of brilliant undertakings.

Works in Venice.

From 1529 until his death forty years after, Sansovino so exclusively ruled the architecture and sculpture of the city of the Lagunes, that we may say his spirit was inscribed upon everything which was either built or sculptured during that epoch. The Venetians at that time more than ever desired the display of luxurious splendour, such as Sansovino's architectural masterpiece, the library of S. Marco, presents with such captivating beauty. Such a massive and versatile work as was demanded from the master, could scarcely be carried out without exhibiting a great inequality in the productions, and even occasionally a superficial character. Therefore it can be readily conceived that in his plastic works of this epoch certain conventional mannerisms and constrained and affected positions occur, that altogether there is a lack of inner depth of feeling. Yet almost all these works are full of life, they are ably placed, and the forms are freely and grandly conceived, so that they stand forth advantageously among other contemporary works. Still, occasionally the form is somewhat spoiled, because Sansovino also laid too great stress on the extreme exhibition of passion.

Loggetta.

Already the bronze figures of Apollo (Fig. 335) and Mercury, of Pallas and the Goddess of Peace, on the Loggetta, on the Tower of S. Marco, executed about 1540, are not without affectation in position and action. The noble statue of Peace, however, is the purest in feeling. But the heads exhibit beauty of form and nobleness of expression. Several

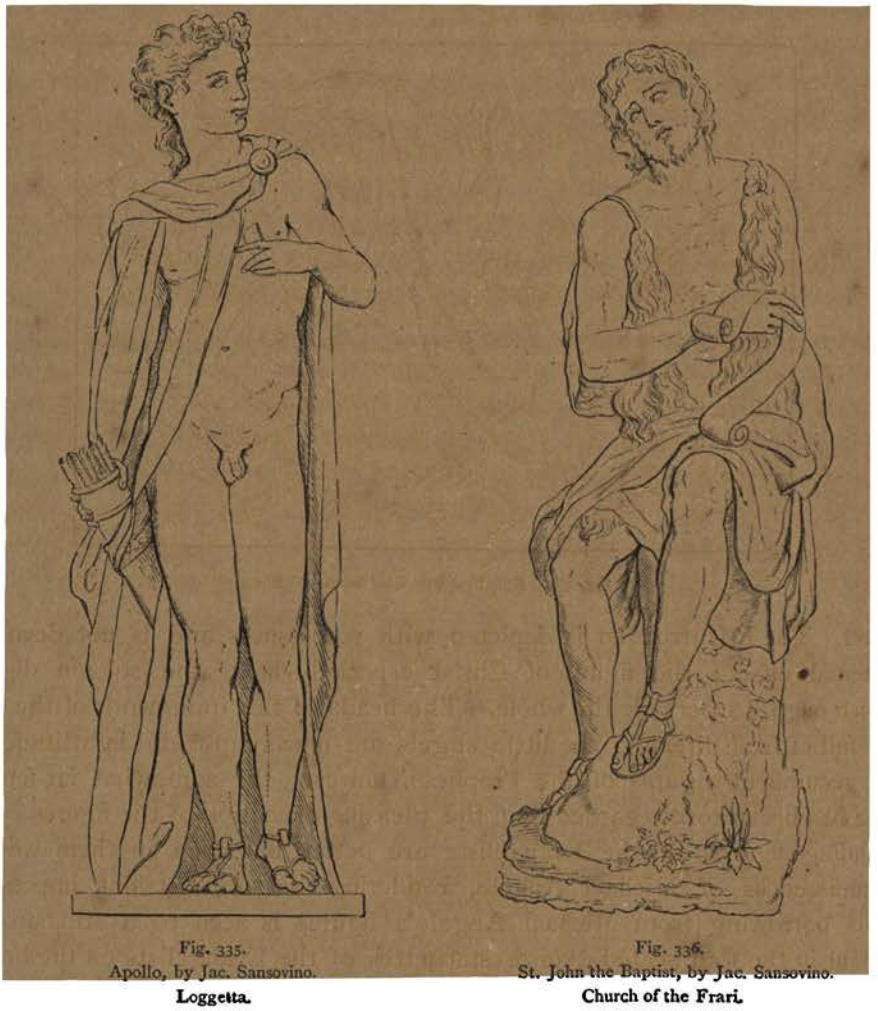

Fig. 335.
Apollo, by Jac. Sansovino.
Loggetta.

Fig. 336.
St. John the Baptist, by Jac. Sansovino.
Church of the Frari.

of the reliefs on the socle are excellent; their finely conceived mythological representations are full of freshness and naïveté, and are distinctly executed in a genuinely relief style. The story of Phrixos and Helle for instance could not be delineated more simply and charmingly than is the case here (Fig. 337). When, on the other hand, historical scenes demand dramatic arrangement, as in the six bronze reliefs with legends of S. Mark, in the choir

of S. Marco, Sansovino almost always falls into that restless crowded style which deprives his best ideas of free scope.* This error also appears in the two reliefs on the famous bronze gate of the Sacristy of S. Marco (completed in 1562). In the Entombment of Christ, somewhat of the passionate feeling of the 15th century appears, yet the scene is composed with spirit in a strongly picturesque style and with thrilling

Works for S. Marco.

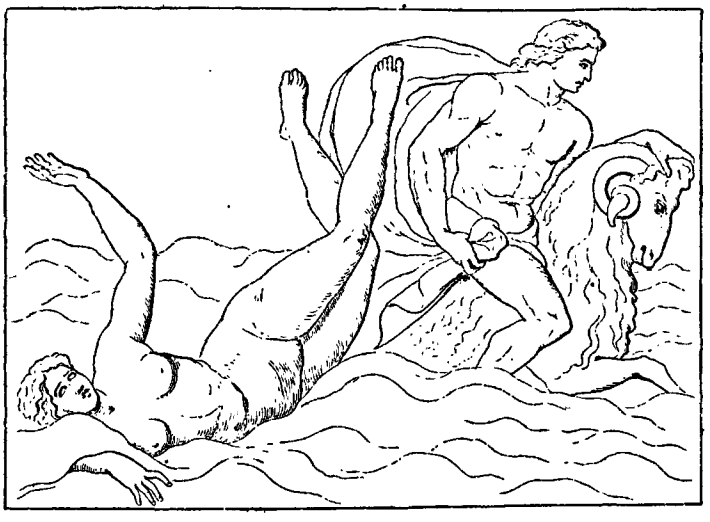

Fig. 337. Relief by Jac. Sansovino. Venice.

effect. The Resurrection is depicted with restlessness and is not devoid of external effect; the figure of Christ especially lacks the solemn dignity which ought to pervade the whole. The heads in the framework of the door are full of fresh life, and the little angels are naïvely graceful in attitude; in the recumbent figures of the Prophets, however, the somewhat far-fetched idea has been more regarded than the pleasing execution of the figures. The standing figures of the Evangelists are better, but even in them we find reminiscences of Michael Angelo, rendering true unconstraint impossible. This borrowing from Michael Angelo's figures is seen to a still stronger extent in the four seated bronze statuettes of the Evangelists on the breast-work in front of the high altar, which he was ordered to execute in 1552. Considerably later (1565) the small bronze gate to the sacramental altar in the choir was completed; it contains a pleasing composition of Christ surrounded by hovering angels.

* The work must partially have been near its completion in 1546; for when in December, 1545, through the carelessness of the workmen, the vaulted ceiling of the new library fell in, and Sansovino was required to make compensation of 1,000 ducats, on the 10th February, 1546, 300 ducats were remitted as the cost of three of these reliefs, and 600 ducats for the four statues on the Loggetta.

Frari.

One of the most charming of Sansovino's other works is the small seated figure of St. John on the font in S. M. de' Frari (1554), (Fig. 336); it is less distinguished for its small plastic value as for the breath of tender feeling which is so striking at this late period that it seems like the revival of some beautiful record of youth. At the same period Sansovino created the monument of the doge Francesco Venier (died 1556) for S. Salvatore. In this work the statues of Hope and Love are executed by his hand; the former is one of his happiest creations, expressive and easy in attitude, the others are remarkably inferior. The portrait statue of the doge in its dignified appearance reminds us of the ablest portraits of the Venetian painters of the period. Still more is this the case with the seated bronze figure of the learned Jurist Thomas Rangone shortly before completed (1553) for the portal of S. Giuliano. Lastly, to the year 1555 belongs the monument of the Archbishop Potacatharo in S. Sebastiano, with its two good reliefs of the Entombment and Resurrection of Christ. Among the most pleasing works of the religious style are the large Madonna with the Infant Christ and the little St. John, executed in gilt terracotta in the interior of the Loggetta of the Tower of S. Marco; again a beautiful portrait of the finest order. Inferior, on the other hand, are the Madonnas in the chapel of the Doge's palace and in the porch of the arsenal.

Monuments.

Madonnas.

Mars and Neptune.

Lastly, Sansovino created the two famous marble colossal statues of Mars and Neptune on the front steps of the Doge's Palace (1554 to 1556). In order to be just, we must compare them in imagination with contemporaneous works of the same kind, and we shall then confess, that in spite of their stiff attitude, and in spite of many errors of form, they still maintain a high rank among similar productions, from the grandeur of their treatment and true inner life.*

Relief in S. Antonio at Padua.

Leaving Venice, we find works belonging to Sansovino's later period, and executed by him and his pupils, in S. Antonio at Padua, in the Chapel of the Saint, where the Lombardi had also formerly been engaged (cf. vol. ii. p. 190). The fourth relief, in which the Saint raises a female suicide to life (Fig. 338), is by his own hand. With just perception the artist has avoided the miracle itself as incapable of being represented in sculpture, and has chosen the moment in which relatives and strangers are pressing with interest round the unhappy victim. The central

* A lawsuit arose after the master's death respecting these statues, for the contract amounted, it is true, only to 250 ducats, but Sansovino had laid out 1,130 ducats for the marble work alone, and the statues were estimated at 2,286 ducats. The judgment given was, that his son Francesco Tatti should receive 400 ducats in addition to the 240 ducats already paid.

point also of the group is beautifully conceived, and is arranged with much life, but the whole produces an unpleasing effect from the vehemence of feeling delineated, and the exaggerated haut-relief which at times passes into almost insulated groups. It is as if in this work once again all the unpleasing angularity, and all the hard exactness of Donatello's style were revived; and probably his works in St. Antonio may, indeed, have incited the later master to emulation.

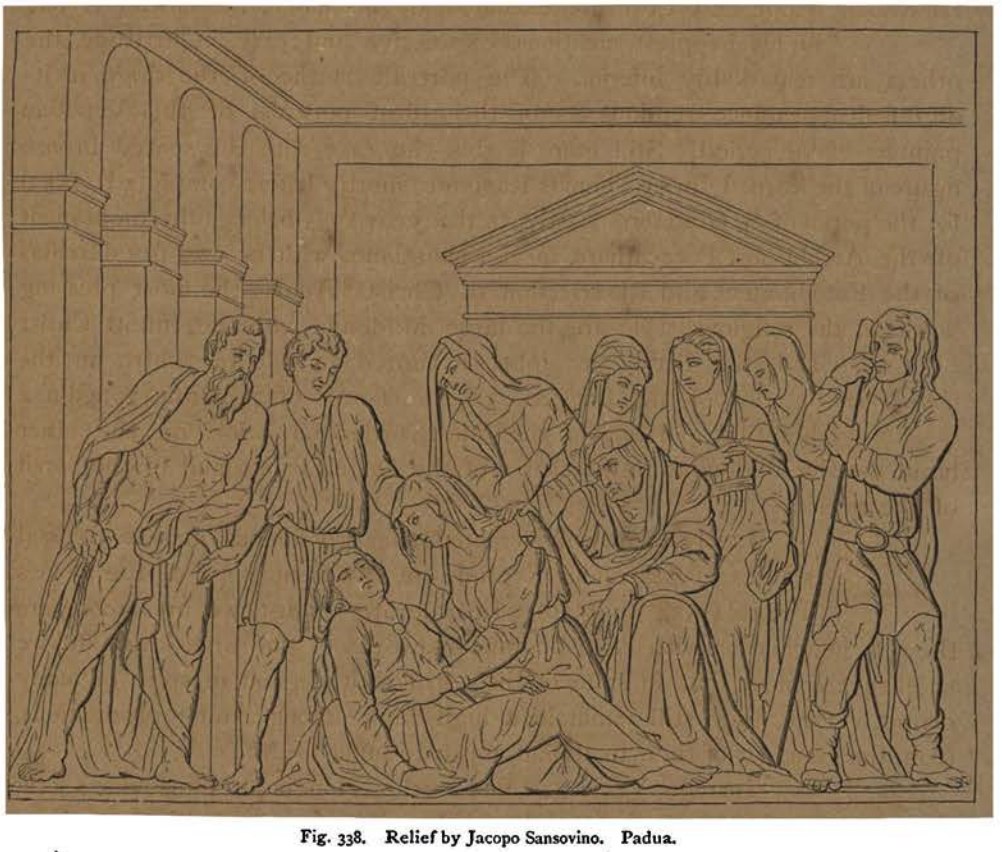

Fig. 338. Relief by Jacopo Sansovino. Padua.

The other Reliefs there.

The first of the other reliefs in the chapel belongs to the earlier period. It was executed by Antonio Minelli di Bardi, about 1512. Belonging to the noblest and simplest productions of the entire series, it exhibits a beauty both of form and expression, which leads us to infer that the artist was a Florentine inspired by Andrea Sansovino. On the other hand, the four other reliefs were produced under the influence of Jacopo. The second delineates with the utmost passionate action, the Saint raising to life a woman who has been murdered by her jealous husband. It is said to have been begun by Zuan Maria of Padua, and to have been finished

by Paolo Stella. One of the ablest is the eighth, difficult as it may be to the spectator to perceive in it that a certain Alcardino is convinced of the miraculous power of the Saint by a glass being thrown from a house and not broken. The artist (it is ascribed to Danese Cattaneo, or Paolo Peluca) has produced an admirable effect, and has conceived the incident in a dramatic point of view without falling into exaggeration. On the contrary, in nobleness and freedom of execution, especially in the fine arrangement of the drapery, his work is among the most excellent of the entire series. Among the nobler and more simple we may number the fifth relief, which depicts a youth being raised to life. It also, it is true, is in too strong relief, and inclines to exaggerated vehemence of expression. There is the same uncertainty as usual as to the artist. On the other hand, we meet with one of the most excellent of Sansovino's pupils in the third relief, likewise a Raising from the Dead, and designated by the inscription as the work of the Veronese Girolamo Campagna. Although not free from hardness, the arrangement and outline are genuinely plastic, and the figures are beautiful and life-like. On the whole, we must confess, plastic art has maintained herself gloriously in this contest with the nonsensical material of such legends, and has drawn all that she could from such barren subjects.

The Venetian School.

We meet with Campagna also in Venice in several able works.* For S. Giorgio Maggiore he produced the bronze group of the high altar, representing Christ on a globe, borne by the Evangelists; an idea which, in spite of all excellence of execution, is highly unfavourable in a plastic point of view, requiring, as it does, an exhibition of acrobatic skill, and of the danger attending such a position. The expressive haut-relief in S. Giuliano of a Dead Christ, mourned over by two Angels, is also by him. His Cyclops in the Zecca is an able figure. It stands opposite a corresponding work, insufferably affected in style, by Tiziano Aspetti, one of the worst imitators of the school. Among Sansovino's better followers are Desiderio of Florence, and Tiziano Minio of Padua, who executed the excellent reliefs on the lid of the font in S. Marco. Alessandro Vittoria is also remarkable for the great number of his productions: unequal as they are in value, the best is perhaps his own monument (died 1605) in S. Zaccaria. It contains his bust, and the allegorical figures of Architecture and Sculpture, which are distinguished for their life. Danese Cattaneo appears superficial and conventional in the statues of Abundance and Peace, and of Venezia and the League of Cambray, on the monument of the Doge Lionardo Loreda (1572) in S. Giovanni e Paolo.

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* *See* J. BURCKHARDT'S *Cicerone.* 2nd Edition, p. 657, *et seq.* The historical dates in MOTHES, II., 260, *et seq.*

Sculpture at Naples.

With the beginning of the sixteenth century the spirit of a great and free conception of sculpture penetrated also to Naples, and is, for the first time, perhaps, apparent in the year 1508, in the monument of Andrea Carafa in S. Domenico; in the first chapel to the right in the transept near the entrance. The profile relief of the deceased is excellent, and the figures of the two mourning women over the sarcophagus are very graceful. Besides this and various other works, in which we fancy we can trace a Florentine hand, the productions of a meritorious native school may be seen in the numerous splendid monuments of the warlike aristocracy in altars, and in several separate statues.

Girolamo Santacroce.

Girolamo Santacroce (1502—1537) and Giovanni da Nola, named more correctly Giov. Merliano (1488—1558), whom we have already mentioned (Vol. II., p. 337), and who stood at the head of a numerous atelier, are the main supporters of this Neapolitan school, which, with graceful variety, filled the narrow sphere of its allotted tasks, and frequently combined much life and dignity in the conception of its portrait figures. In the Church of Montoliveto, in the third chapel to the right, there is an altar to St. Antonius by Santacroce, containing on the predella a distinctly conceived representation in relief of the fish-sermon of the saint. At the entrance of the same church, on the right and left, two altars are placed, entirely according in arrangement and decoration, the results of the competition between Santacroce and Giovanni da Nola. In the distribution and composition, the influence of the monuments of Andrea Sansovino is unmistakable. The altar to the left, executed in the year 1524, contains in the principal niche the Madonna with a saint on each side; figures which occasionally appear strangely forced in their attitudes. Another splendid work by Giovanni is the high altar in S. Lorenzo Maggiore.

Giovanni da Nola.

In S. Giovanni a Carbonara, there is an extensive monument with rich plastic ornaments in the Chapel Caracciolo Rossi, in which both artists seem to have taken part. The relief on the altar is ascribed to the Spaniard, Pietro Della Plata. The monument of Galeazzo Pandono of the year 1514, in the right transept in S. Domenico, contains the excellent medallion relief of the deceased, and in the arched compartment above, a very graceful Madonna, handing a dish of fruit to the Infant Christ. It is a work by Giovanni da Nola.

In the first chapel to the left is to be seen, an altar of the year 1537 with a very beautiful standing Madonna and two saints somewhat over graceful in attitude by the same master. We meet with his hand also in several monuments in S. Severino; for instance in the one to the three brothers Sanseverini, who were poisoned on the same day in 1516, by their uncle. It is among the earliest works by the artist, and is not free from constraint. His last work is

the Pietà in the chapel of the same church, near the high altar. His style appears fine and pleasing in the monument of Andrea Cicara, a child of six years of age, in the same church. To his later works (after 1540) belongs the grand monument which the viceroy Pietro di Toledo ordered to be erected to himself in the church of S. Giac. degli Spagnuoli. On the substructure, his warlike deeds are delineated in carefully executed reliefs; four figures of Virtues are introduced at the corners. The deceased and his wife are represented on the sarcophagus kneeling before oratories.

Domenico d'Auria.

Among Giovanni's pupils, Domenico d'Auria is especially mentioned; he frequently took part in the master's works, and executed also a series of independent productions, such as the altar in S. Agnello, with the relief of the Mother of Grace as the protectress of the souls in purgatory.

Other Works.

Besides these, all the older churches of Naples possess an abundance of marble monuments belonging to this period, such as are nowhere else to be met with but in Rome and Venice. Portraiture here maintained remarkable perfection for a long period. In the porch of S. Giac. degli Spagnuoli, there is the monument of the wife of Don Fernando di Majorca, executed at the end of the century (1597); it contains a simple and noble statue of the Madonna and the slumbering figure of the deceased, equally simple and finely conceived. Less pleasing, certainly, is the opposite figure of the husband of the lady (died 1598), and the St. John appearing above him is far more insipid in style.

III. Michael Angelo and his School.

Michael Angelo's Position with regard to Plastic Art.

Powerful, like no other master, the great Florentine Michael Angelo entered the sphere of plastic art, transforming it completely, and assigning it new limits. In his long life (1475—1564),* he comprised all phases from the beginning of naturalistic art in the fifteenth century, through the gradual stages of its development, up to the first symptoms of decline and mannerism. It has not been said with injustice that Michael Angelo was the fate of modern art. But we may not forget to add that an historical necessity unceasingly impelled this fate, and that it was accomplished in him just because he was the greatest of all. Even in Raphael's later works there is many a trace

* According to Florentine computation 1474—1563; hence the different statements which we find in handbooks. I refer to H. Grimm's excellent work for the life of the master. Jac. Burckhardt (*Cicerone.* 2nd Edition, p. 664, *et seq.*) holds the first rank in the critical appreciation of his works.

which leads us to infer that *he*, too, would with difficulty have kept himself wholly free, if the mysterious favour of Heaven had conferred to him also so long a life.

Character of his Art.

Michael Angelo is an idealist in the strictest sense of the word. In his earliest works he strives after a perfect beauty, such as is expressed in the creations of antique sculpture. He seeks for a universally available expression, and abandons completely the conception of individual life, which had occupied a prominent place throughout the fifteenth century. He has scarcely ever sketched or chiselled a portrait, because the casual features of the individual countenance are for him too far outside the line of absolute beauty. But the principal stress in his figures does not rest in the form of the head, but in the movement and form of the entire body. In this, he again approaches the antique, which it was his highest glory to emulate. Certainly, since the period of classic antiquity—no master has ever appeared endowed with such eminent plastic talent. However important may be his works in architecture and painting, yet sculpture was and remained his favourite art. He was wont to say he had imbibed it as an infant, because his nurse was the wife of a stonemason. Even the purest and greatest of his painted figures, such as the sibyls and prophets of the Sistine chapel, are plastic ideas, and this of the highest kind of which modern art was capable. In order to be complete master of the human figure, the young Michael Angelo gave himself up for many years to anatomical study, more thoroughly than ever has been done by any other modern master. By him, for the first time since the period of the ancients, the human form in all its majesty was valued for its own sake. To exhibit it in all conceivable attitudes and foreshortenings, to delineate it grandly and freely in the broadest treatment, after the fashion of the ancients, this was truly the aim of his endeavour. In order to revel in such enjoyment, he set before himself ever new problems, sought for ever new difficulties, and at last, in bold caprice, assumed control over the conditions of human organization.

What could the material of his age afford to such a Titanic effort? The Christian personages and the spiritual idea which animated them, were least adapted to suit an art, the aim of which was the glorification of the human figure in its pure beauty. Antique Mythology had died out; and if, at times, a mythological subject presented itself, the occasion was too rare, and the subject, in spite of all enthusiasm for antiquity, was too far removed from modern subjective feeling. Still more alien to the genius of Michael Angelo was the historical subject, with its exact individual features. Nothing, therefore, remained but the realm of allegory—a doubtful style—the vague forms of which, however, offered themselves as vehicles for the subjective ideas of the master. An open door was thus presented, in a dangerous manner, to

the capricious fancy of the artist. For the first time, unfettered subjectivity prevailed in the world of art. It recognized no objective figures in its absolute sway; it allowed itself no longer to be led by tradition. It absorbed itself in its profound inspirations, and wrestled with effort to produce from them the grandest effect. All Michael Angelo's works betray an unceasing struggle of the most sublime ideas, striving to come forth from the wonderful depths of his mind, and, therefore, bearing upon them the traces of this mighty internal agitation. There can be no calm enjoyment of these works. They carry us irresistibly along in their passionate life, and make us, whether we will or not, sharers of their tragic fate. This is the impression produced, even on contemporaries, when they speak of the "terrible" in the works of the master.

In order to procure an adequate expression for the power of these profound and scarcely definable ideas, Michael Angelo soon began to make the human form subject to his sovereign will. The fundamental idea of the whole attitude, laboriously produced from internal conflict, could only thus become exclusively available by making the laws of physical organization yield to it. Thus then begins *the sway of idea over form.* Whether an attitude is natural, or unconstrained, is of little importance to the master, if it only thrillingly expresses what is floating before his mind. Even so early as in that panel painting of the Madonna in the Tribuna degli Uffizi, this tendency asserts itself, casting tradition so regardlessly aside, that a simple, pure effect is no longer possible. But even this does not satisfy him. For the sake of his aim, he moulds at will the human form, gives to certain parts exaggerated colossal might, increases the power of the muscles, and again neglects other parts, as, for example, almost always the back of the head in his statues, thus prescribing new laws to the human frame. Thus, frequently, as Burckhardt strikingly remarks, he imparts to many of his figures, on first sight, not an elevated human grandeur, but a suppressed monstrousness. In the greatest masterpieces, even among the ancients, small intentional errors are frequently just the points on which the spiritual effect of the whole depends; but Michael Angelo indulges not rarely too far in this poetic licence, and falls into exaggeration, and thus into ugliness. Nevertheless, we must bear in mind that the most excellent masterpieces of the antique, which were at that time known, such as a Torso and a Laocoon, seem, as it were, to sanction this tendency to the extreme display of the muscles. In this way the same master who possessed the highest idea of the beauty of the human shape, at last arrived at a conception of form, which, as it were, wilfully avoided the beautiful, and preferred rather to be coarse and repulsive than soft and pleasing. In truth Michael Angelo's ideas are of such a proud nature that they cannot gratify the senses by gracefulness of form. They

veil themselves in an inflexible covering as if they were ashamed to produce an effect on the mind through the medium of the senses. But, although often rude and unpleasing, his figures are never petty or ordinary. In bold forms, grandly outlined, and executed with unsurpassable breadth and freedom, he places before us a higher kind of being, in whose presence everything low falls from us, and our feelings experience the same elevation that they do in genuine tragedy. And that which, lastly, ever anew attracts us sympathetically, even to those of his figures which have at first repelled us, is the fact, that they are inwardly allied to the best within us, to our own striving after all that is high and ideal; elevated though they be above all human measure, they are still flesh of our flesh, spirit of our spirit. We *imagine* still more in them than we actually *see*, and in this lies the mysterious power of modern subjectivity. Thus, then, Michael Angelo resumes Donatello's efforts at a higher stage. The one disdained beauty in order to imitate the rich display of animated external life; the other despises it because it impedes the development of the innermost life of thought.

Earlier Works.

We must now consider the course of Michael Angelo's development in the chronological order of his plastic works. At his outset it was of the greatest importance for him, that as a youthful pupil of the painter Domenico Ghirlandajo, he was early recommended to the notice of the art-loving Lorenzo de' Medici, when the latter was inquiring for talented youths in order that he might have them educated in the art of sculpture. Lorenzo had made a collection of antique works of sculpture near his palace in the Garden of S. Marco, and upon these Bertoldo, the pupil of Donatello, directed the studies of the young sculptors. So passionately did Michael Angelo lay hold of this new branch of art, and so rapid was the progress he made, that in his seventeenth year, at the suggestion of the scholar Poliziano, he depicted in a marble relief the contest of Hercules with the Centaurs. This work, which is still kept in the Palace Buonarroti at Florence,* betrays in the fire and spirit of the composition, and in the wonderfully life-like character of the groups and attitudes, the unusual genius of the youthful master, who indeed could not refrain from a certain overcrowding in the arrangement, as the antic-roman reliefs seemed to render it permissible. To about the same year (1492) belongs the bas-relief of a Madonna Suckling her Child, which is in the same place; a work which, from its ideal beauty, is perceptibly distinguished from the creations of the other Florentine sculptors of the period. Every trace is lost of the statue of Hercules eight feet in height, which he executed in 1492, and which passed into the possession of Francis I. of France.

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* *See* the Illustration in CICOGNARA, II. pl. 59.

After the expulsion of the Medici (8th November, 1494) Michael Angelo went to Bologna, where he worked the Angel holding a Candelabrum (to the left of the spectator) for the monument of S. Domenico (Fig. 339). It is, perhaps, the most pleasing work which he ever produced, the effusion of an imaginative youthful mind, scarcely yet come into contact with

Fig. 339. Michael Angelo's Angel. Bologna.

the rude reality of life. If the statuette of St. Petronius on the same monument is likewise a work of this epoch, the mannerism of its style is difficult to reconcile with it. To the same early epoch also belongs the marble Bacchus in the Uffizi, in which he brought to bear a depth of anatomical knowledge

astonishing in one so young, and produced the expression of drunkenness in a wonderfully naturalistic manner. This work could scarcely be passed for an antique, as was the case with a Cupid executed in the year 1495 and now in the Kensington Museum, which an art trader sold to the Cardinal of San Giorgio in Rome as an excellent antique. When the real origin of the statue meanwhile speedily became known, it could not fail to draw attention to the rare talent of the youthful artist. Still more was this the case when in 1499, just five and twenty years old, he produced the great marble Pietà, which may be seen in the chapel to the right in St. Peter's, in Rome.* (Fig. 340). It is perhaps the most complete part of modern sculpture;

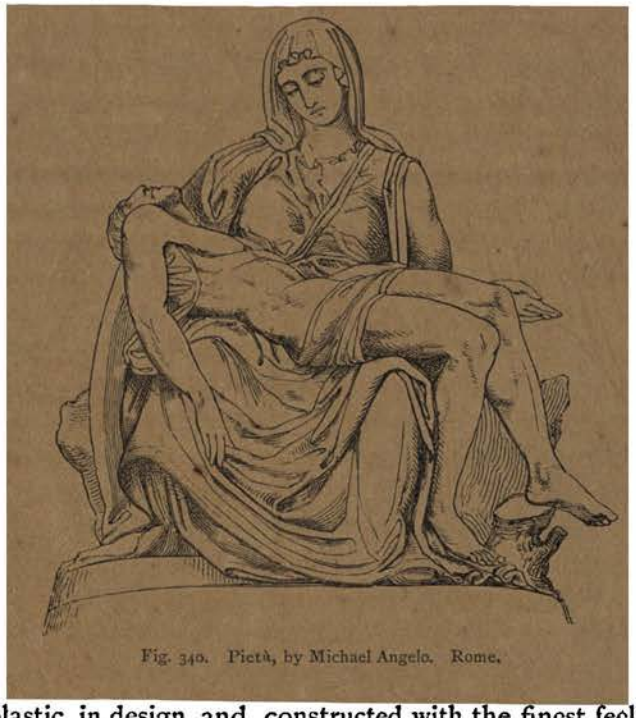

Fig. 340. Pietà, by Michael Angelo. Rome.

genuinely plastic in design and constructed with the finest feeling; the form of the nude figure of Christ is treated with such justness and modesty that the spiritual expression of the beautiful head obtains its full effect. The whole work, however, culminates in the noble and elevated sorrow expressed in the countenance of the mother.

Madonna at Bruges.

A touch of the same tragic feeling pervades the beautiful group of the Virgin and Child in the Liebfrauenkirche at Bruges. The Holy Virgin is represented almost life-size, sitting with her right hand resting on a book on her lap, and the left hand holding the naked

* Or rather *not* seen, so badly is the group placed and lighted.

Child standing between her feet, while the little one entwines his left hand round the left side of the mother. The whole arrangement is as beautiful, grand and simple, as the expression is thrilling in its depth. The head of the mother is small, the cheeks slightly fallen in; the eyes which are looking towards the right are half-closed, as if grief had veiled them. Looking at it from a little distance, this treatment of the eyes produces a thrilling effect, because then the chiaro oscuro in the sockets of the eyes brings out the most spiritual expression. The little one, also, with half-opened eyes, seems absorbed in sad reflection, as if he were affected like a child by the grief of the mother. The more this impression grows upon longer examination, the more plainly do we perceive in this noble female head the deep sorrow of heart, the divine grief for sin and for the weight of suffering which it was to bring upon her child. The grand seriousness of the conception, so devoid of all conventional touches, displays the master even here to have reached the height of independence in his art.*

David at Florence.

The next tasks which were assigned to Michael Angelo, sufficiently prove what confidence his contemporaries at this time placed in his power. In the year 1501, Cardinal Piccolomini entrusted to him fifteen marble statues for the cathedral at Vienna, none of which, however, it seems, were ever completed. In the same year the functionaries belonging to the cathedral of his native city consigned to him a hewn block of marble, out of which he promised to chisel a colossal David. And truly he succeeded in the difficult work, and executed it so quickly that on the 25th January, 1504, a committee of the first Florentine artists, among them masters such as Andrea Sansovino and Lionardo da Vinci, was appointed to discuss the position in which the David was to be placed. In the same summer the statue was placed in front of the Palazzo Vecchio, where it is still to be seen. It is the masterly executed figure of a nude shepherd's boy, whose youthful age and undeveloped frame form a contrast to his colossal size. Therefore we cannot arrive at a pure enjoyment of the work, however excellent the characterization may be in itself. How characteristic for instance is the lazy hanging down of the right arm with the heavy hand accustomed to the sling! and how the expression of the head turned to the left harmonizes with this attitude! (Fig. 341.)

Other Commissions.

At about the same time he had to execute the subject again in a bronze statue, which the City of Florence had resolved to present to the Maréchal de Guise, in order through him to demand

* H GRIMM, *Michael Angelo*, vol. i., page 459, note 21, has the merit of having pointed out the historical descent of the Madonna of Bruges, and its identity with the Madonna mentioned by CONDIVI and VASARI, and erroneously spoken of as a bronze work. A Flemish merchant, Pierre Moscron ("Moscheroni") ordered the work, under which his tomb is still to be seen.

the favour and the assistance of Francis I. The statue was completed in 1508, and was sent to France, where it has disappeared. Neither of these

Fig. 341. Michael Angelo's David. Florence.

works was completed when the cathedral authorities consigned to the artist the execution of the marble statues of the twelve Apostles for Florence cathedral, a task which, however, was not carried out, as at this time a change occurred in Michael Angelo's life. Scarcely had Julius II. mounted the papal chair in 1503, than, besides other great artists, such as Bramante and Raphael, he summoned also Michael Angelo, to entrust him with his grand designs. Above all he was to project a monument for the Pope, and the master seized the opportunity with enthusiasm, as it afforded him scope for displaying the full power of his art.

Design for the Monument of Julius II.

He first designed the plan for a large detached structure, which was intended for the Tribuna of the new church of St. Peter's.* The sarcophagus of the Pope was to stand in the interior; the walls of the structure, built in the form of a parallelogram, were to be adorned with the nude figures of men in chains. Moses and St. Paul and other colossal statues were to be introduced on projections. Here the allegory was already of a subjectively arbitrary character; the chained figures represented the arts conquered by the Pope and by his death placed in fetters; Moses and St. Paul were conceived as representatives of active and contemplative life. The allegorical signification was, however, certainly a subordinate matter; the artistic idea was only outwardly connected with it, and as a whole this monument would have been one of the first productions in the world. Instead of this it became as Michael Angelo himself expressed it, the tragedy of his life. After the Pope had at first entered with delight into the plan, hindrances of every kind presented themselves. Not the least of these was the ceiling of the Sistine Chapel, which in itself is equally wonderful as a great plastic and picturesque work, and the figures of which were to exert decided influence on the progress of both sculpture and painting. Also that violent discord between the two equally violent natures of the Pope and the artist occurred, and this was not amicably settled till they met in Bologna at the end of 1506. This treaty of peace received its ratification by the commission to execute the colossal bronze statue of the Pope for S. Petronio. To this difficult undertaking Michael Angelo devoted himself with all his energy, so that in February, 1508, the statue could be placed in the position assigned to it. It stood there for more than three years; when the Bolognese in 1511 shook off papal supremacy, Michael Angelo's work was broken to pieces.

The Monument of Julius II.

The history of the monument of Julius II. extends to Michael Angelo's old age. Several times after the death of the Pope, in 1513, the plan was altered, and the monument was not

* There is a sketched plan in the collection of sketches at Florence. Cf. D'AGINCOURT, *Sculp.*, pl. 46.

completed till the year 1545 when it appeared in the stunted form in which it is now to be seen in S. Pietro in Vincoli. Compressed between insipid pilasters, the Pope appears lying on the sarcophagus, and, like most other figures, was executed by the hands of pupils. Michael Angelo's work are the statues of Leah and Rachel, which are again designed to represent active and contemplative life. The attitudes are arbitrarily designed, and the ideality of the heads is not free from chilling abstraction. By far the most important is the famous colossal statue of Moses (Fig. 342). For the sake of allegory Michael Angelo has exclusively conceived him as a man of action. An inward emotion is violently convulsing the whole figure, as though the flashing eyes were just witnessing the outrage of the worship of the golden calf. In his agitation his right hand grasps his flowing beard, as if he were endeavouring to master his emotion for a moment, in order to let it burst forth with all the greater vehemence. A great part of his own passionate feeling and of the impetuous violence of a Julius II. is unconsciously imparted to this Titanic form, and in this sense we agree with Pope Paul III., who declared that Moses alone was sufficient to render this monument glorious. The whole treatment is grand, and every detail—especially the mighty hands and arms—corresponds with the grand design. Still in the head we vainly seek for the expression of higher intelligence; nothing is expressed in that frowning brow but the capability of immense anger and of unsurpassing energy.

Fig. 342. Moses, by Michael Angelo. Rome.

Other Works belonging to it.

There are, besides, a number of partially completed statues which were executed either for the original or for the second plan. The most beautiful of these are the two slaves (Fig. 343) now in the Louvre, at Paris. One especially exhibits a nobleness of form, such as has rarely been attained on so large a scale since the antique; at the same time the head bears an expression of pain, indicating mental suffering. The other is, somewhat more constrained in idea, but in it also the funda-

mental idea is thrillingly apparent, plainly indicating a more defiant and desperate resistance against slavery. To this series also probably belongs the marble group in the great hall of the Palazzo Vecchio, at Florence, representing a naked youth holding down with his knee a conquered and bearded adversary (unfinished) and taking occasion of a moment's pause to rearrange his loosened garment. Also the four statues partially worked out

Fig. 343. The two Slaves, by Michael Angelo. Louvre.

of the rough, which are to be seen in a grotto in the Boboli garden, to the left of the entrance; here also the attitudes are highly life-like in the expression of support or rest. Several of these works may have been executed during the brief rule of Adrian VI. (1522—1523) a period which Michael Angelo, as is expressly evidenced, employed for the advancement of the work for the monument of Julius II. On the other hand, I should infer from the whole design of the two slaves in the Louvre, that they were executed during the lifetime of Julius.

Statue of Christ at Rome.

Among the rest of his works belonging to the earlier Roman epoch, the marble Christ in S. M. sopra Minerva, stands foremost. It is a perfectly noble nude figure, conceived perhaps too elegantly in the spirit of the antique; an apron of bronze has been subsequently added to it. The expression of the somewhat general type of head is calm and mild; the attitude of the figure, which is turned to the left, contrasts finely with the cross which he is holding at the right side. The work is conceived with such purity and beauty, that Grimm's statement, that it already betrays mannerism, appears to me unjust. For we must not set up our idea of the Divine Being as a measure for a work of that period, in which antique and Christian ideas were blended in the conception of the beautiful. The work was completed in 1521. Rather before than after that date the beautiful but unfinished marble relief in the Uffizi seems to have been executed, which represents in a medallion the Madonna with the Infant Christ and the little St. John. Well arranged in the space, noble in outline and expression, this work is among the purest and most natural creations of the master. Another relief of the same subject is in the Royal Academy in London.* Probably also, the commenced statue of a youthful Apollo, grasping his quiver (Gallery of the Uffizi), belongs to this epoch. The idea of the action is speakingly expressive.

Monuments of the Medici.

We come now to the second principal work of his life, namely, the monuments of the Medici in S. Lorenzo in Florence. At the end of March, 1520, Leo X. commissioned the master to superintend the building of the new Sacristy of S. Lorenzo, and to design for it the monuments of his brother Giuliano and his nephew Lorenzo to be placed in it. In April, 1521, a contract was made with the sculptors in Carrara, who pledged themselves, within a year, to prepare a seated figure of the Madonna for the Sacristy. It is the statue still seen there, which we shall subsequently discuss. During the siege of his native city, which he defended with all the eagerness of an ardent patriot and republican, Michael Angelo was occupied in leisure hours with the monuments of S. Lorenzo. After the fall of the city, having been outlawed, he fled, and being pardoned, returned again and then seems to have plunged with desperate effort into the work, as if to avoid his grief at the decline of the old freedom. In September, 1531, the two female statues were entirely finished, and the two male ones partly so, and Clement VII. was obliged to command the master to rest from his intense labours. Not long afterwards, the monuments, not completed, but in their

* In spite of all endeavours I have never been able to obtain a sight of this relief, nor of Lionardo's cartoon in the same place. Both works, I was told, were invisible on account of the preparations for the International Exhibition of 1862. It seems to me, however, that those who possess such treasures are bound to keep them accessible to others.

present unfinished condition, were left standing; for with the death of the Pope (Sept. 25, 1534), Michael Angelo suddenly discontinued his work.

But even in this unfinished condition they belong to the most touching monuments of modern sculpture. In the arrangement the master proceeded with perfect freedom, not paying regard to any conventional usages. The architecture serves merely as a loose framework for the sculptures, which are created entirely independently. The figures of the deceased are seated in wall-niches; below them, on the obliquely rounded and sloping lids of the two sarcophagi, recline a male and female figure; in that of Giuliano, the figures of Day and Night, and on that of Lorenzo, Aurora and Evening (Fig. 344). Michael Angelo's design in these general and not in the least

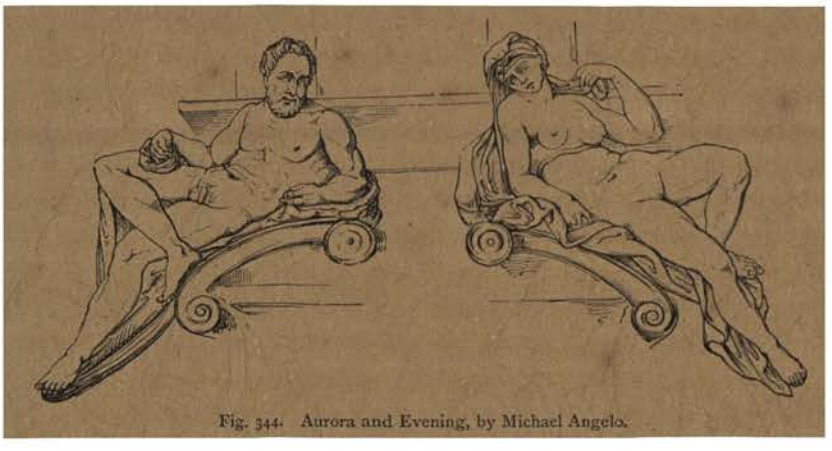

Fig. 344. Aurora and Evening, by Michael Angelo.

characteristic allegories, was, perhaps, only the desire to avoid the Virtues usually introduced in such positions. Hence he placed here powerful human figures, partly reclining in slumber and partly in dreamy reverie. The contrast afforded by the nude limbs and the bold foreshortening of the lines is displayed in the Aurora and Evening with perfect unconstraint of attitude. Far more constrained are the positions of Day and Night, and yet the sad majesty, as if absorbed in infinite grief, of the famous figure of Night, overcomes the spectator so irresistibly, that he almost forgets the unnatural support of the right arm against the left drawn-up leg. The repulsive form of the upper part of the figure loses, at any rate, somewhat of its offensive character from the grand style of treatment. For, unnatural and forced as much of the work is, we feel in it the ideas of a mind which was ever aiming at the sublime.

The two Medici.

The two Medici (Fig. 345 and 346) are not portrait figures in the usual sense, nor even are they ideal portraits of the two princes, but in all probability they are purely poetic forms, executed in obedience to conceived artistic ideas. The thoughtful

Lorenzo, looking straightforward, lost in profound reverie, to whom the characteristic name of "il pensiero," has long been given, is a distinctly intelligible contrast to the corresponding figure Giuliano, Duke de Nemours, who is calmly holding on his lap the general's baton, and seems looking round him with the eye of a commander. Without any direct reference to the historical account of the two personages—a notion which never occurred to Michael Angelo's mind—it is not to be denied that a grand and strikingly ideal character pervades both the figures. The simple treatment, the freedom and ease of the attitudes, especially the expressive position and form of the hands, all this combines to produce a significant impression. Like heroes, they both appear raised above common humanity.

Fig. 345. Giuliano de' Medici.

Fig. 346. Lorenzo de' Medici.

The Madonna in S. Lorenzo.

The seated Madonna, who is placed in the same chapel, between the saints, Cosmas and Damianus, figures executed by the hand of pupils, after sketches by the master,* has, indeed, been left unfinished; but, nevertheless, it speaks to the spectator with the same distinctness and power as most of the representations of the same subject. Michael Angelo here again has reached a sublimity of expression, which has a tragic key-note, and it is certainly characteristic, that in his principal

* These three statues were originally designed for a monument to Lorenzo Magnifico. VASARI, ed. *Lemonn.* xiii. p. 29, note.

representations of the Madonna he always touches a serious or even painful chord. This Madonna also is sitting as if lost in reverie, one knee crossed over the other, supporting herself with her right hand against her seat. The Little one is sitting astride on her lap, and is turned to the front. Suddenly He is overcome with desire for His mother's breast, and turning round the upper part of His body, He holds His mother's shoulder with His left hand, and with His right hand seeking her bosom, He gives himself eagerly up to His childlike enjoyment. This idea also is certainly not wholly spontaneous, and the action is as constrained as possible; still the lines in the construction of the whole, and in the intersection of the various parts is so excellent, and such a deep tragic breadth pervades the whole group, that in spite of these defects and its unfinished condition, it produces an uneffaceable impression.

The Adonis.

Among the works of the later period of Michael Angelo's life, the marble statue in the Uffizi of the dead Adonis stands foremost. The lines of the body lying there powerless have something grandly arbitrary in their form; the figure is coarse and in nowise pleasing, and the head displays unnatural mannerism. Notwithstanding, the effect is thrilling and tragic. There is also in the choir of Florence Cathedral the large group of a Pietà, executed out of a single block of marble, stated to be formed out of a capital of the Temple of Peace; it represents the Dead Christ on the lap of His mother, mourned over by Nicodemus. The work is forcible and painful; it is, moreover, left unfinished. Its origin may be placed between 1545 and 1549.

Pietà in Florence.

Apostle Statue.

The statue of an apostle only just begun, in the Court of the Academy of Florence, interesting and remarkably showing the violent manner in which Michael Angelo applied his chisel to the marble, in order to set free the spirit slumbering within it, must on the other hand, probably, have been commenced previous to 1534, during his residence at Florence. Still, it certainly does not belong to the figures of the Apostles, ordered for the Cathedral in 1503.

Bust of Brutus.

The unfinished bust of Brutus, now in the Museum of the Bargello, is an ideal and characteristic figure of coarser dimensions; it depicts a republican of an alarmingly grand and thus fascinating type, the bones being almost defiantly prominent; in its powerful conception, it is like a physiognomical divination. On the other hand, Michael Angelo can scarcely have himself executed his own, though certainly excellent, bronze bust in the Conservatore Palace at Rome. Wherever he could, he avoided portraiture.

Imitators.

At Michael Angelo's death there was scarcely a sculptor who either worked or conceived with independence. The example of his powerful subjectivity carried away all his contemporaries.

There are none who do not bear the traces of his influence; the greater number surrendered themselves, unresistingly, to his sway. Ideas demanding violent movements and bold contrasts, such as those of which he had given the impress, were long the ideal aims of art; but they lacked his noble feeling of outline, and his depth of thought,—they lacked above all that inner necessity, which reconciles us in his creations, even with what otherwise repels us. The grandeur of his forms became, in his imitators, vain hollowness and barrenness; the heads, even in his own later works, for the most part indifferent and general, became nothing but soulless masks. Plastic art sank into an empty exhibition of ostentatious limbs.

Rafael da Montelupo.

Least independence is exhibited by those artists who, under the eye of the master, assisted in his works. Thus, for instance, Rafael da Montelupo (c. 1503—c. 1570), the son of that earlier Baccio da Montelupo, who, besides working at the figure of S. Damianus in the Medici chapel, took part also in the monument of Julius II. The statues of the Prophet and the Sybil are by his hand. For the monuments of Leo X. and Clement VII., in the choir of S. M. sopra Minerva in Rome, he executed in conjunction with Nanni di Baccio Bigio, the not very important statues of the seated popes.* We have already spoken of his works in the Casa Santa at Loreto. Another associate of Michael Angelo was Fra Giovanni Angelo Montorsoli (until 1563), who worked the St. Cosmas in the Medici chapel; he yielded to various influences from the more important of his contemporaries, and at last became one of Michael Angelo's imitators regarding mannerism. His principal work is the plastic ornament of S. Matteo in Genoa, the family church of the Doria, which he restored at the desire of Andrea Doria (until 1547); a splendid work of plastic decoration, unique in its kind. He also executed the two handsome fountains at Messina, that in the Cathedral square and the Neptune fountain by the harbour, both excellent specimens of those grand public designs which ever since have been erected everywhere with a vast display of mythological and allegorical figures.†

Montorsoli.

Pierino da Vinci.

Michael Angelo had also an enthusiastic imitator in Lionardo's nephew, the youthful Pierino da Vinci (c. 1520—c. 1554), who was only hindered in the more important display of his talent by an early death. He first studied the art from Tribolo, subsequently, however, he went to Rome, and was there trained under Michael Angelo. Several of the smaller productions by his hand pass even now as works of the latter. Thus, for instance, the relief, which represents the starvation of Ugolino and his sons, in the palace of the Count della

* See the interesting autobiography of Montelupo in VASARI, ed. *Lemonn.* viii., p. 189, *et seq.*

† Both are illustrated in HITTORFF and ZANTH: *Architecture Moderne de la Sicile.*

Gherardesca at Florence. Also a relief in the Gallery of the Vatican, in which he depicted Pisa, rebuilt and beautified by Duke Cosmo. There is a graceful and life-like composition in bas-relief of the Madonna, hushing the Infant Christ, to be found in the Uffizi, in the corridor of Tuscan sculpture. A fever, which he caught during a residence in Genoa, carried off this promising artist in early youth.

Guglielmo della Porta.

Among the more able followers of Michael Angelo may be numbered the Lombard, Guglielmo della Porta, the nephew of the Giacomo della Porta, mentioned in the Certosa of Pavia. His earlier works in Genoa are less important than the work which he subsequently executed in Rome, about the year 1551; namely, the monument of Pope Paul III. in the tribune of St. Peter's. The seated Pope, with his right hand extended in benediction, is a dignified and well executed bronze figure. The figures of Justice and Prudence, which lie outstretched on the sarcophagus, are one of the first examples of the influence of the Medici monuments. Not unimportant in conception, they, nevertheless, lack the powerful inner life, which would correspond with the grandeur of the forms; Justice exhibits, instead of this deficient sublimity, a greater effort at sensual beauty. The same is the case with the statues of Peace and Abundance, which originally belonged to the monument; they are now in the Palace Farnese.

Prospero Clementi.

Another Lombard, Prospero Clementi, or more correctly, Spani (— 1584), is distinguished among the group of imitators for his simple sense of the beautiful. In the crypt of Parma Cathedral there is a youthful work by him, bearing the date, 1542, a monument with two excellent seated statues of Virtues. We meet with him, principally, in his native city, Reggio, where, about 1561, he executed his best work, the monument of Bishop Ugo Rangoni, for the Cathedral. His own tomb in the same place contains an excellent bust of the artist.

Baccio Bandinelli.

In none, however, is the irresistible power which Michael Angelo exercised over his contemporaries, more apparent than in the quarrelsome Baccio Bandinelli (1487-1559). By no means devoid of talent, this envious, vain, and contentious artist endeavoured to raise himself into rivalry with his great countryman, without obtaining anything else by the effort than becoming one of the most constrained imitators of his weaknesses and mannerism. Even when he was engaged in the Casa Santa, at Loreto, he planned intrigues against Andrea Sansovino, and was consequently removed from the work. His connexion with Michael Angelo revealed itself most plainly and lamentably on occasion of the marble group of Hercules and Cacus, completed in 1534. The subject had been ordered of Michael Angelo as a counterpart to his David, and the

marble block for it had been long lying at Carrara.* Bandinelli, however, effected by his intrigues (1525) that the marble block and the order should be transferred to him. He believed to have thus triumphed over Michael Angelo, but whoever has seen this empty ostentatious work, devoid as it is of all dramatic life, of all feeling, both as regards structure and lines, directly feels that it possesses no merit compared with the David.† No more successfully did Bandinelli emulate Michael Angelo's famous Pietà, in the two representations of the same subject, which are to be seen at Florence in the Annunziata and in S. Croce. To the same period belong the unimportant figures of the Virtues on the monuments of Leo. X., and Clement VII, in S. M. sopra Minerva, in Rome. This work Bandinelli had gained by intrigue from Alfonso Lombardi, to whom it had been promised. The statues of Adam and Eve in the Pal. Vecchio at Florence (1551), do not rise above the level of ordinary naturalism. The only tolerable work of this intolerable artist is the marble choir screen in the Cathedral, which he executed in the latter part of his life, with the aid of his pupils and assistants. It is adorned with eighty-eight figures of apostles, prophets, and saints, in very shallow relief, most of them in a simple and distinct style, displaying excellent adaptation to the space, and some of them in unconstrained, and even noble attitudes; on the whole, however, they produce a very monotonous effect.

Giovanni dell' Opera.

Among Baccio's pupils we may mention Giovanni dell' Opera, or more properly Bandini, who took part in the execution of the choir screen; and in Michael Angelo's monument in S. Croce, which was erected according to Vasari's design, he produced the allegorical and characteristic figure of Architecture, while Valerio Cioli executed that of Sculpture, and Battista Lorenzi that of Painting and the bust of the master; the whole work is simple and excellent.

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* The Kensington Museum possesses, I believe, the sketch which Michael Angelo had designed for it.

† On the unveiling of the group biting epigrams were showered down, some of which so far outstepped the bounds of moderation that the government had to interfere as the protector of art, and some of the authors were thrown into prison. Bandinelli was the worthy favourite of Dukes Alessandro and Cosmo.

FOURTH CHAPTER.

SCULPTURE FROM 1550—1760.

Increased activity in Sculpture.

By Michael Angelo the laws and limits of sculpture had been broken down, but its sphere of activity had been considerably enlarged. After he had once created works, in the admiration of which all agreed, it was felt, henceforth, that only the highest and grandest achievements were to be expected from plastic art. In the two following centuries its services were required in such a manner, that the productions of this period rival in number all that is preserved of antiquity and the Middle Ages. As regards genius, the masters of this epoch must not be lightly estimated; on the contrary, the abundance of tasks aroused a succession of really important talent. If we ask, however, as to the spiritual purport and imperishable value of these creations, the great number of productions melt into a general mass, and the personal characteristics of most of the artists disappear in a typical mannerism, which is common almost to all. For all national independence in art had now for a long period come to an end. Italian art, arrived at lifeless mannerism, ruled all lands with the power of a fashion to which every one bows.

Disappearance of Individual Independence.

Strange destiny, indeed, of that modern subjectivity, which Michael Angelo had been the first to proclaim in his works as the supreme law of art! It could, indeed, break down the wholesome barriers which are imposed on all artistic work, and it could render the individual master, sovereign of his subject and of his task; but the truly original character of individual creation was thus utterly lost. For lacking the true laws of art, men leant upon the false prescriptions of mannerism. The freedom of the individual mind alone prospers within the control of law: it is paralyzed under the sway of anarchy. The productions of the plastic art of this period have in all countries a family similarity, like the statues of the thirteenth century; yet, with this difference, that true feeling formed the basis of those, while, as a rule, these rest only upon affectation.

Want of Spiritual Purport.

But whence came this affectation? It sprung, in reality, from the fact that art was no longer connected with the national mind. The age of despotism had arrived; nations, who during the Middle Ages had exhausted themselves in an uninterrupted war of all against all, sank almost unresistingly beneath a yoke which oppressed them as slaves. Intellectual interests prevailed only in the "higher circles of society." Separated from the soil of national feeling, this intellectual life must have withered within itself. Art especially; for it requires to be refreshed from the currents of general life. Now it became noble and courtly, and served only for the glorification of power. Hence we find want of ideas, superfluity of conventionalism; hence arose coldness and an outward play of forms devoid of soul. Wherever a display of enthusiasm is called for, there is fire without inward warmth, and art becomes theatrical, affected, and false. Painting alone, being more versatile and standing on a broader basis, conquers for itself new spheres of action, in which the age, with its returning naturalistic bias, acquires a rich extension of ideas. Plastic art, on the contrary, thus still more urged to renewed competition with painting, falls into fresh errors of style. Only where it ventures to be naturalistic, as in portraiture, did it still attain to brilliant success.

I. From Michael Angelo to Bernini.

Italian Sculpture.

In Italy, during the last decades of the sixteenth century, plastic art adheres unalterably to the path which Michael Angelo had prescribed to it. Not merely Italian, but foreign artists flocked exclusively to Rome in order to be initiated into the one accepted style. Whatever independent feeling of art strangers might possibly bring with them, they endeavoured to forget it as quickly as possible. They would have been ashamed not to stand on a level with the age. This revolution was internally necessary. For art had acquired through Michael Angelo such a decided bias for what was grand and noble, that, compared with his mighty forms, everything hitherto produced appeared small and feeble. He had handled the human figure for his own purposes with such certainty and decision, and had so increased its life by bold contrasts of attitude, that everything seemed to have been gained by merely imitating his external tricks. Before the conscious greatness of his plastic style, the picturesque dilettanteism, which had hitherto marked the greater number of northern works, seemed to sink into nothingness. We must bear in mind, that but rarely and exceptionally, had the earlier German masters attained to a true conception of genuine plastic style. Here it seemed displayed in

unsurpassable greatness, for even its very errors fascinated the world. Thus, men now endeavoured by imitation to possess the same advantages. Who would have feared that such a path would lead only to outward formalism? Yet we shall find, that in most of the works of this Epigone period, we are chilled by the conventional type of form and by an abstract vacancy in the heads.

Bartol, Ammanati.

Among Michael Angelo's later followers we must here give a place to the Florentine Bartolommeo Ammanati (1511—1592), who, however, was more important as an architect. He is one of the most affected imitators of the master. To what a vain-glorious style, sculpture at this period condescended, may be seen in the monument, which the scholar, Marco Mantova Benavides ordered Ammanati to erect to him during his lifetime (1546), in the Eremtani at Padua. Below are Knowledge and Weariness, then Honour and Fame, and above Immortality, accompanied by two other genii. If anything indicates the decline of the art, it is such empty and boastful allegories. What a cleft separates this monument from the noble tombs of the earlier period, where the deceased, under the guardianship of the Madonna and his patron saints, passes, slumberingly, into a better life! Not much better are the statues on the monument of the Cardinal de' 'Monti, which was placed in S. Pietro in Montorio, in Rome, about 1550, by order of Julius III. Lastly, the great fountain in the principal square at Florence (1570), with its incredibly feeble, insipid, and water-fearing Neptune is without effect, and the composition is faulty.

Giovanni da Bologna.

With far greater life and independence, Michael Angelo's style was adopted by Giovanni da Bologna (1524—1608)* of Douay, in Flanders. It is true his figures, also, have somewhat too general a character, both in form and expression, but the attitudes are generally excellent; boldly placed, and exhibit more sense of the beautiful, and greater freshness than is the case with most artists of the period. His master-piece is the Brazen Mercury borne through the air on a breath of wind, now in the gallery of the Uffizi. Without touching the certainly wonderful brazen breath of wind, the work, both for the beauty of the lines, its bold life, and its perfect execution, is one of the most excellent productions of the kind belonging to modern art. Skilfully and distinctly composed, but somewhat too broken in the outline, and not free from mannerism in the forms, is the famous marble group of the Rape of the Sabine women, in the Loggia de' Lanzi. (On the base are some very life-like reliefs, though treated in a thoroughly picturesque manner.) In the same place there is a group of Hercules, overcoming the Nessus; it is boldly

* According to MARIETTE'S *Abecedario* he was not born till 1529.

arranged, but the forms are superficial in character. Similar in style is the marble group of Virtue conquering Vice, in the Hall of the Pal. Vecchio. All these works, in spite of the undeniably great talent which they indicate, cannot overcome the indifference with which we regard this somewhat too ostentatious display of power.

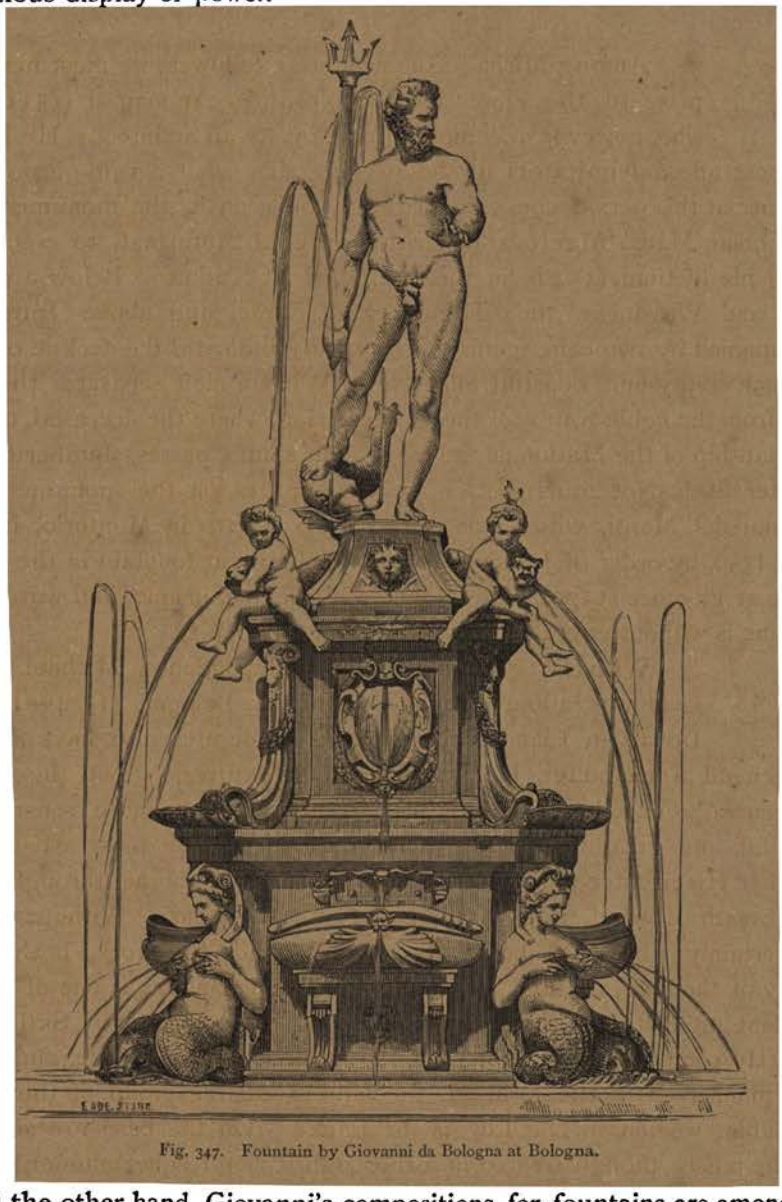

Fig. 347. Fountain by Giovanni da Bologna at Bologna.

On the other hand, Giovanni's compositions for fountains are among the most remarkable works of their kind, on account of their excellent arrangement, and their life-like decorative effect. As examples of this we may

mention the magnificent fountain of Oceanus, in the island of the Boboli garden, and especially his masterpiece of this kind, the fountain erected in 1564, in front of the Pal. Pubblico at Bologna (Fig. 347). How free and stately is Neptune's attitude! How naïve and lifelike are the children, and what splendid lines are formed by the Sirens in the substructure! The equestrian statue of Cosmo I. on the Piazza del Granduca, at Florence (1590), is also excellent, not so much from the somewhat heavy horse, or the mannered style of the reliefs on the base, as from the simple and noble portrait statue, with its distinguished bearing, devoid of all pathos. Of less importance is the equestrian statue of Ferdinand I. on the Square of the Annunziata, which belongs to his later period. His last work was the equestrian statue of Henry IV.; after the death of the master it was completed by his pupil, Pietro Tacca (1611), and only a few fragments of it have been preserved in the Louvre. Giovanni is least pleasing in religious subjects, as, for instance, the bronze figure of St. Luke, in Or. S. Micchele; his style is most full of mannerism in relief, though often exhibiting good ideas, as we see in the works on the principal gate of Pisa Cathedral, and in the chapel containing his own monument in S. Annunziata.

Francavilla.

His countryman, Pietro Francavilla (Francheville, 1548 to c. 1618) of Cambray, who was principally occupied in works both at Florence and Genoa, is inferior. In the latter part of his life (after 1601) he was employed in Paris for Henry IV., and in 1618 he completed the four brazen slaves for the pedestal of the above-mentioned equestrian statue of this king, now belonging to the Museum of the Louvre. These figures are distinguished for their lifelike, though not graceful attitudes, and for their able and natural form. In the same place we find other works by this artist. From a contemporary, Taddeo Landini, proceeds one of the most graceful and ingenious compositions for fountains, to be seen in modern times, namely the boldly and elegantly constructed Fontana della Tartarughe, in Rome (1585), with its charming figures. No wonder that a design of Raphael is spoken of, as forming the basis of it. The imitation which those scenes of mythological contests met with, is to be seen in the contests of Hercules, executed in an insipid manner by Vincenzo de' Rossi, for the hall of the Pal. Vecchio, at Florence. We must also mention Gio. Batt. Caccini, who executed the tabernacle in the transept of S. Spirito. All that was produced in Rome at this time in papal monuments, is incredibly feeble. Insipidity seems to keep steady pace with the increasing colossal size of the works.

Taddeo Landini and others.

Girolamo Lombardo.

While thus, universally, an empty mannerism asserted its sway, an able master in Loreto, at the head of a busy school, adhered firmly to the traditions of the past golden period. This

is Girolamo Lombardo, who worked at Loreto from 1534 to 1560, and who, certainly, belongs to the principal artists of the Casa Santa.* He established a foundery at the adjacent town of Recanati, where he resided, in order to execute the numerous casts. The people of Recanati knew so well how to appreciate the advantages which their town must derive from such an artistic settlement, that they awarded the right of citizenship to the master and to his four sons, Antonio, Pietro, Paolo, and Giacomo. His first work was the four gates of the Casa Santa, not merely masterpieces of technical execution, but among the most excellent works of their epoch, as regards architectural construction, beauty of ornament, and style of figures. Each gate contains, in two compartments, scenes from the life of Christ, designed in a powerful relief style, with few figures; they are lifelike, and even dramatic in characterization, and the Scourging of Christ, for example, is an excellent composition. The treatment of the figures is still devoid of all mannerism. The master has evidently adhered to the traditions of a better epoch, so that his mode of conception corresponds somewhat with the noble style of the eclectics of the period. Girolamo, also, designed the principal portal of the church at Loreto, which was executed under his direction by his four sons. It is a work in which the greatest richness of decoration is held in check by the architectural organization. Each panel contains several scenes from the Old Testament, depicted with few figures, but these displaying unusual animation; the delineation is bold and dramatic, and the whole conception evidences masterly artistic power. The principal compartments, beginning from above, contain the Creation of Eve, the Fall of Man, and the Expulsion from Paradise; compositions which leave nothing to be desired as regards lifelike expression, beauty of outline, and fine delicacy of form. The three others, Adam and Eve at work, the Murder of Abel, and Cain's Flight, have a wild energy that reminds us of Donatello, but the physical proportions are, unfortunately, too long. They, decidedly, exhibit another hand. The Madonna, also, above the main portal, Girolamo's last work, proves that the artist remained faithful to the spirit of the earlier epoch. She is standing, holding the child carefully in her arms; her rich garment indicates distinctly the form of her figure, and in its rich masses it has no trace of the over-elegant and paltrily arranged drapery of most of the works of the period. Her head, covered with a veil, is bent forward with a mild expression of humility. This attitude, which betrays nothing of that triumphant self-consciousness so universal in the art of the time, reminds us vividly of the unpretending character of the works of the 15th Century, especially of those of the earlier Lombard school.

* *See* the following statements in greater detail in my *Reisebericht.* in the *Zeitschr. für bild. Kunst.* Vol. VI.

Verzelli. The first we will mention as belonging to Girolamo's school is Tiburzio Verzelli of Camerino, who executed the northern of the two side portals of the church at Loreto. The two smaller portals of the façade differ in their arrangement from the main portal, but they seek even to surpass it in richness. Nevertheless, here also the architectural organization is so distinct, and the treatment of the reliefs, in spite of their picturesque effect, is so just, that these works, likewise, occupy a high rank among the productions of the period, when they are compared, for example, with the extremely formal portal by Giovanni da Bologna, in the Cathedral at Pisa. Allowing, for once, the relief treatment, introduced by Ghiberti, with its rich picturesque basis, we find that the gates of Loreto adhere to the principles of this style, without falling into the excesses of most other sculptors of the period. It is true the treatment of the human figure, especially as regards the drapery and the form of the head, has an inclination to the mannerism of the period; yet this is but slight, and it is diminished by the lifelike character of the compositions, which are, for the most part, excellent. Each panel contains five compartments with able compositions from the Old Testament. In addition to these, in the broad framework surrounding the principal scenes, there are a number of smaller reliefs, equally full of figures, and executed with miniature-like delicacy. Six diagonal strips contain friezes with two genii in each, terminating in acanthus branches, and holding a coat-of-arms between them. The perpendicular strips of ornament which enclose each door panel, are formed in beautiful alternation of bunches of flowers and larger or smaller oval medallions, all gracefully connected with each other by knots of riband. Thus in each row five larger oval compartments are produced, making twenty in all; these are either adorned with elegant figures of prophets and sibyls, or with more extensive scenes from the Old Testament. But even the sixteen smaller oval medallions are furnished with Biblical reliefs, the minute execution of which affords evidence of the most delicate skill. Verzelli also designed the colossal bronze font in the first chapel of the left side aisle, just at the entrance. Over-richly decorated, its ornamental details exhibit various grotesque elements; there are, however, many excellent ideas in the figures, and the execution displays the same masterly skill which marks the entire school of Recanati. The whole surface is filled with figures; all the framework is covered with arabesques, putti arms, emblems, festoons, and volutes; occasionally the ideas are grotesque, and the general effect is overloaded, but the whole work is admirably finished with the most miniature-like delicacy.

Antonio Calcagni. Another able master of this school is Antonio Calcagni. This artist, born at Recanati in 1536, studied bronze casting under Girolamo Lombardo, but he did not keep his works free

from the mannerism of the time. Especially in the somewhat petty detail of his drapery and in the conventional type of his heads, he pays tribute to certain tendencies of taste prevalent at the epoch.' His work is the southern side portal at Loreto, which he designed and modelled subsequently to 1590. After his death in 1593, it was finished by his pupils. The gate is similar to the northern one in arrangement and ornament, with only a few small alterations. The whole is designed with the same rich magnificence, and executed with the same delicacy, only the figures are treated in a less simple and distinct style. The principal compartments, likewise, contain scenes from the Old Testament, from the Sacrifice of Cain and Abel to Esther's request before the King. Somewhat earlier, 1587—1589, Calcagni created the monument of Sixtus V., which stands on the splendid marble steps in front of the façade of the church. The seated statue of the mighty Pope is resting on an octangular marble pedestal, the four principal sides of which are adorned with the inscription, the coat of arms, and the somewhat overcrowded relief scenes of Christ's Entry into Jerusalem, and the Expulsion of the Sellers and Buyers from the Temple; while the four diagonal sides contain the somewhat conventional bronze statues of the Four Cardinal Virtues. Nothing of the mannerism of the period is to be perceived in the seated statue of the Pope: it is, on the contrary, a noble work, full of grandeur of design, delicate characterization, and admirable technical perfection.

Northern Sculpture.

Instead of entering into a detailed examination of Italian sculpture, which had thus declined about the year 1600 and subsequently to that period, we will turn our attention to the north, where the influence of Italian art spread more slowly, and the inspirations of the golden age asserted themselves for a time with pleasing freshness. We find the most important works produced in France. This is quite in harmony with outward circumstances. For, as plastic art had now become essentially secular and courtly, a brilliant court like the French, which ever since Francis I. had regarded it as a royal duty to foster art and glorify itself in its works, must have proved itself serviceable in a great degree to the sculpture of the present time. A succession of masters cultivated the style introduced by the Italians, often arriving at great nobleness, and always displaying extreme elegance and a grace that occasionally verged on coquetry.

In France.

Jean Goujon.

The most distinguished of these masters is Jean Goujon, who was active as an architect and sculptor until 1562, and probably owed his artistic culture to Italy. He belongs to the few artists of this period, who, in the picturesque degeneracy of plastic art, have formed a just conception of the genuine relief style. Perhaps this may be attributable

to the fact that he formed his works for the most part for direct connexion with architecture. From 1555—1562, he was engaged in the Louvre, which affords, in its old parts, one of the most elegant specimens of the co-operation of the two arts. In his effort at grace, Goujon gives his figures generally too slender proportions, in the style introduced into France by Primaticcio, and which has ever since prevailed there. In all other respects he handles the form with fine understanding, giving it prominence by an elegant arrangement of the drapery, which is, perhaps, somewhat too studied in the style of Roman draped figures. We may regard the easy and gracefully reposing marble statue of Diana (Fig. 348), now in the Louvre, which with its too slender forms

Fig. 348. Diana, by Jean Goujon. Louvre.

verges indeed upon mere external elegance, as a kind of re-action of the composition of Cellini, which we have discussed above (Vol. ii. p. 352.) Originally it belonged to a fountain in the Castle of Anet, which Henry II. caused to be built in 1548 for his mistress, Diana of Poitiers. In the head of the statue it was formerly thought (though without reason) that the portrait of Diana was to be recognized. Goujon's earliest known works are, however, the sculptures of the rood loft in S. Germain l'Auxerrois, which he executed from 1541—1544. All that remains of them are the five reliefs now in the Louvre, of the Four Evangelists and an Entombment of Christ. They all exhibit a delicacy of treatment and a distinctness of the true bas-relief style,

such as is only exceptionally to be met with at this period. The Entombment is simple and, at the same time, touching: it retains its dignity in the passionate expression of grief, and, though richly executed, it produces a grand effect. The Evangelists incline somewhat to Michael Angelo's style, still they are conceived with great freedom, and are full of character. No less excellent does the master appear in the reliefs of the Fontaine des Innocents, executed about 1550, three of which have been placed in the Museum of the Louvre. The two Nymphs (Fig. 349) are not, indeed, quite free from constraint in the narrow space between the two pilasters; their proportions, too, are very lengthy; but they also belong to the most graceful works of the period, and are rendered especially pleasing from the delicacy of the relief style. The naked children riding on dolphins, which are similarly treated, are full of charming freshness. To about the same period belong the four Caryatide, in over-rich drapery, in the Swiss Hall of the Louvre.

Fig. 349. From the Fontaine des Innocents. Paris.

Monument at Rouen.

To Goujon, also, is ascribed the monument which Diana of Poitiers raised to her husband, Duke Louis de Brézé (died 1531), in Rouen Cathedral. It is characteristic of the age and the foundress, and the principal figures are probably really attributable to Goujon. At any rate, we know that he was employed at Rouen in 1541 and 1542 for the Cathedral and S. Maclou. The structure of the whole in the regular antique form is in accordance with the usual arrangement. The conception also of the deceased, who is lying stiffly in his shroud, his features wearing the harsh expression of death—an excellently finished statue—has also appeared before in French monuments. But the mourning widow, who is kneeling at his head, finely as she is depicted, crosses her arms over her breast a little too elegantly, and is too self-conscious in her grief. Where so much affected sorrow makes itself perceivable, it is quite natural that the Madonna and her Child at the end of the couch, should stand by with utter coldness and

want of interest. The drapery, moreover, is far too elegant and studied. In the arched compartment, the deceased appears stately and bold, mounted on horseback; his attitude is able, so far as the coat of mail and the horsecloth allow us to perceive it. The four Caryatides in the upper part are affected, inferior in execution, and coldly realistic. The whole is crowned by a niche containing the cold and insipid figure of Virtue.

Reliefs in the Louvre.

Lastly, I do not hesitate to recognize Goujon as the master of those four reliefs in the Louvre (Modern Sculpture Division, Nos. 134—137), which are alternately ascribed to him and denied to him. They represent Three Nymphs, with a Water-genius and a Venus, and they exhibit that extraordinary delicacy of outline and that fine treatment of the bas-relief, which we alone find in Goujon's works. Although somewhat too slender, like his other works, they are distinguished by their gracefulness of form and the soft flow of the lines.*

Germain Pilon.

A similar tendency appears, though with more mannerism, in Germain Pilon (died 1590), in whom Primaticcio's influence asserted itself far more one-sidedly and strongly. This is to be seen especially in his famous marble group of the Three Graces, now in the Museum of the Louvre. They are stiff figures, the extreme slenderness of which is not, as in Goujon's works, moderated by graceful lines and fine expression; the drapery is arbitrarily arranged, and is full of paltry mannerism. The three females are represented standing close together, their hands touching as if for a dance. On their heads, the hair of which is elegantly dressed ("grazieusement coiffées," as the French say), they originally bore the heart of Henry II. in an urn. The work was executed about the year 1560, by order of Catherine de Medici, and was placed in the Church of the Celestines. It has been tried to explain the Three Graces as the Divine Virtues. This, however, is contradicted by the inscription, which states that the Graces justly bore this heart, their former abode, upon their heads. A second distich asserts, no less truthfully, that the queen would rather conceal this heart in her bosom. With the same truthfulness, Diana of Poitiers says on the above-mentioned monument of her husband, "as once she was an inseparable and true wife on earth, she will one day be so also in the grave." The Latin language was an excellent channel for such monumental audacities. But with falsity of this kind, how was art to remain genuine and truthful?

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* The only reason which is brought to bear against Goujon (cf. the conscientiously drawn up *Catalogue*, 1855, p. 71) is, that it is *supposed* these reliefs were brought from the triumphal arch of the Porte S. Antoine, executed after Goujon's death. The subjects seem to me to indicate far rather that they belonged to a fountain.

Other Works in the Louvre.

Besides these, the gallery of the Louvre possesses a number of separate works by this productive and versatile artist. The slender wood figures of the four Cardinal Virtues, which formerly supported the reliquary of S. Geneviève in the church of the same name, exhibits, in spite of their elegance, an arbitrary arrangement of the drapery, and the heads are not devoid of mannerism. On the other hand, the bronze relief of the Dead Christ lamented by His followers, is among his most excellent works; and notwithstanding its strong relief, it is remarkable for its distinctness of arrangement, just and noble style, and touching expressiveness. The stone reliefs in the same place of Four Virtues with instruments of torture, originally belonging to a pulpit in the former church of the Augustines, is more full of mannerism. To him, also, are ascribed the remains of the monument of the Chancellor Réné de Birague and his wife, which was erected in 1574. The lady is no longer represented in prayer, but is reading in a careless attitude; the little lapdog also is not wanting to complete the boudoir air. The bad style of the inflated hoop-petticoat also displays itself, an enemy to all plastic exhibition of the form. But even now, in contrast to such genre-like representations of life, they delighted in exhibiting death in all its unmitigated uncouthness. The nude corpse, only partially veiled by the shroud, emaciated like a skeleton, with the long hair entangled and loose, is depicted with fearful truth, rendered still more effective by the masterly power of the execution. That portraiture was, moreover, now the strong point of sculpture may be seen in the same place by the marble bust of a child, probably Henry III., who is conceived with his innocent smile in a charmingly naïve manner. No less excellent are the alabaster busts of Henry II. and Charles IX., which are also in the Louvre.

Monument of Henry II.

Pilon's principal work is the monument of Henry II. and Catherine de Medici, which the latter ordered to be erected in the Church of S. Denis after the death of her husband. The artist was engaged on it during the years from 1564 to 1583, having still earlier (1558) taken part in the magnificent monument of Francis I. in the same place.* We here perceive in the coarser and colder forms of the heavy architecture the changes that were taking place in the artistic conception. The statues of the Four Virtues introduced at the corners, are likewise very conventional, and somewhat too slender, though the drapery is well executed, and displays excellent design. The outstretched marble statues of the deceased exhibit the endeavour to moderate the former usually coarse delineation by a more ideal treatment and by a certain variety in the attitudes, combined with great ability and distinct naturalness of conception. In this sense they

* Comte de Laborde: *La Renaissance des Arts*, I. p. 461, 570, 511, 514, &c.

possess more value in excellence of style. The kneeling bronze figures above of the same personages are full of speaking expression, though they appear somewhat studied in their richly finished drapery, and their attitudes are not unconstrained enough, but rather superficial and forced. They no longer appear engaged in prayer, for it is merely indicated by a demonstrative gesture. In the technical execution they are excellent. The small marble reliefs on the socle exhibit in their distinct arrangement and simple treatment the ability of the French artists of the period in this branch of art. The bronze figures of the Cardinal Virtues introduced at the corners of the base appear conventional, and too slender in form, but the drapery is well executed.

Ponzio. Two of the latter figures are stated to be works of the Italian Ponzio ("Maître Ponce"), at that time much occupied in France, and who, it now seems probable, is identical with the oft-mentioned master, Ponce Jacquio.* His earliest French work, the monument of Prince Albert, of Savoy (about 1535), now in the Louvre, exhibits a certain naturalistic exactness in the head, combined with great simplicity and repose in the attitudes. The statue of Charles de Magny, of the year 1556 in the same place, displays an excellent, finely-conceived, head; the figure, also, in spite of the coat of mail, shows graceful ease of attitude. In 1558 he executed the bronze relief of Andreé Blondel de Rocquencourt, General Controller of Finance under Henry II.; a work which is attractive rather from its lifelike truth to nature than from any special fineness of workmanship. From 1559—1571, he was engaged on the royal monuments of S. Denis, both on the monument of Francis I., and on that of Henry II.,† so that his works in France extend over a period of almost forty years. Here, also, under the favour of a splendour-loving court and a refined aristocracy, portrait sculpture long maintained a healthy feeling of nature, while ideal compositions, lapsed already visibly into mannerism.

Roussel. Another French artist, Fremin Roussel, who worked at Fontainebleau, from 1540—1550, also took part in the ornamental part of the monument of Henry II. at S. Denis, the graceful relief of a Charity among the sculptures on the base, being ascribed to him. In the Louvre there are also by him a marble relief of a slumbering nymph, surrounded by genii, and a faun, and the marble statue of a youthful allegorical figure.

Cousin. In this list we must also mention Jean Cousin (c. 1500—c. 1589), whom we likewise find employed at Fontainebleau, as a painter, sculptor, and architect, and who, like most of these artists

* The *Catalogue of the Louvre. Moderne Sculpture*, p. 21.
† COMTE DE LABORDE, I. p. 479, *et seq.*

betrays the influence of Primaticcio.* The gallery of the Louvre possesses several portrait figures of him, of a simple and noble style, and two alabaster statues of Genii, which somewhat incline to restlessness and mannerism.

Barthélemy Prieur.

Lastly, Barthélemy Prieur is very able in a similar style; his principal work is the excellent marble statue of Duke Anne de Montmorency (died 1567), formerly in the church of Montmorency, and now in the Louvre. Lying outstretched in complete armour, the head displays the noblest expression of simple truthfulness to life. Simple and calm in the attitude, yet all stiffness is avoided, and even the coat of mail assumes a softer form. No less excellent is the wife of the Connétable, the head is full of love and kindness, the hands are refined, only in the drapery most of the noble effect is destroyed by petty and unnatural folds. Elegant, though, it is true, rather pompous in decoration, is the marble column in the same place with the three bronze figures of Peace, Justice, and Abundance, which have been brought from the monument of the same Marshal de Montmorency in the church of the Celestines. The figures are not entirely free in their attitudes, but they are without affectation, and the drapery is elegant and rich.

This school with its beautiful traditions, its lifelike and distinct treatment of relief, its graceful conception, for the most part free from affectation, and, above all, its noble and simple representation of portraits, holds its place until the first decades of the 17th Century. Both in the Gallery of the Louvre and among the statues in the palace at Versailles, we meet with many valuable and fine works belonging to this later period. Only the expression of true pious feeling seems to become more and more difficult to the artists, undoubtedly, because they no longer found it in their originals. In the stead of real devotion, there appears more and more the mere attitude, as, for instance, in the marble statues of Michel de Montigny and his wife (1610) in the crypt of the Cathedral at Bourges. Quite beautiful and full of feeling, on the contrary, are the marble figures of a married pair, named de la Berchère, in the Cathedral at Dijon, executed about the year 1613.

Reliefs at Chartres.

As an exception to the works of this time appear the extensive reliefs which completed the ornament of the choir screen in the Cathedral at Chartres, which had been begun at an earlier period (vol. ii. page 324). We refer to those on the eastern side, and they follow up the earlier ones with scenes from the Sufferings of Christ. The later master (we read his name, T. Boudin, 1611) has as far as possible adhered to the style of the older one, and has produced very able works, betraying little of the mannerism of his time. Thus he represents Mary with the Body of Christ, noble and beautiful except the too demonstrative action of the hand, and somewhat

* Cf. respecting him, VILLOT. *Notice des Tableaux du Louvre. Ecole Française,* 1860, p. 82, *et seq.*

like a Van Dyck. The Erection of the Cross is skilfully composed in the long compartment and is full of deep expression, especially in the group of women. Then follows the Crowning of Thorns with its dignified figure of Christ, then the Scourging of Christ before Pilate, Judas giving the Kiss, and the Prayer on the Mount of Olives, in which the drooping Redeemer is supported by two beautiful and Raphael-like angels; then follow the Entry into Jerusalem, the Healing of the Blind Man, and the life-like scene of the Woman taken in Adultery. Here we find the date 1612, and henceforth the works become somewhat more superficial. The series extends to the Baptism of Christ and the Murder of the Innocents, the latter a passionate and wildly excited scene. The architectural decoration in these parts is Gothic in its general design, but the ornaments, especially on the lower parts, are in an extremely fine and noble early Renaissance style, which can scarcely be later in date than 1550.

Thus then for the first time since the thirteenth century, France possesses at this epoch once more a brilliant and flourishing plastic art. Although it is less original than that earlier sculpture, and more traceable to foreign models, it still develops a national independent character. The quiet nobleness, the simple calmness of the portrait statues, and still more the delicacy of the relief treatment are wholly original merits belonging to this pleasing school, the masters of which probably also learned much from the simplicity of the sculptures of the thirteenth century.

Germany.

On the other hand, Germany during this epoch can boast no plastic art which could emulate with that of the preceding period, either in originality or freshness. It is true many a splendid work is called forth by the luxury of princes and cities; but the artists exhibit a decrease of independent feeling, and give themselves up completely to the impulses of Italian art. While these influences in the former epoch were only of a slight kind and rather in the spirit of the early Renaissance, the later and more conventional form of the Roman school now became exclusively apparent. Besides this, it was soon evident that the religious confusion, the mighty movements of the Reformation, and the struggles which this movement had to make for its very existence, carried the minds of men along with it, and diverted them from quiet artistic work. It was no wonder therefore that Italian and Netherland masters more and more wandered to Germany and were commissioned with the more important works. The tasks which this age placed before sculpture, prove here, also, the increasing secularization of art. Magnificent public fountains, the decoration of royal palaces, and above all the execution of rich monuments, circumscribe the sphere within which sculpture almost exclusively moved. Characteristic above all is the altered feeling with which monumental works were now

composed. Already on the above (page 317) mentioned monument of the Emperor Maximilian, at Innspruck, which unquestionably was only completed at this period, though the design belongs to the beginning of the sixteenth century, religious ideas had no part. Even the reliefs of the sarcophagus depict only the military and political deeds of the Emperor, and the four Virtues on the lid are more of a general human than a religious type.

Monument of Elector Moritz in Freiberg.

We find the same spirit also in the almost equally extensive and no less splendid monument of the Elector Moritz, which was erected in the Cathedral of Freiberg some time after his death in 1553. Netherland artists, we are informed, were applied to for the execution of the work, which was completed between 1588 and 1594. The black marble sarcophagus is richly adorned with reliefs and statuettes of white marble, among which the Mourning Muses and Graces represent Michael Angelo's style with much graceful life. The lid rests on eight brazen griffins, and bears the simple and noble kneeling alabaster figure of the deceased. In harmony with this work is the monument of the Saxon Princes in the choir, which consists of eight gilded bronze figures within a pompous architectural structure of variegated marble. Foreign artists were, likewise, summoned for this magnificent work, Gio. Maria Nosseni of Lugano being employed in the architectural part, which he completed in 1593, while the bronze figures were executed by the Venetian Pietro Boselli. Kneeling in prayer on marble pedestals are the Princes and Princesses Heinrich the Pious (died 1541), Augustus I., Christian I., Anna, Katharine, and Johan Georg (died 1656). Able, life-like conception, and masterly technical execution, even to the fine details of the rich costumes, distinguish these works. The two bronze figures of Charity and Justice are, on the other hand, not free from the mannered ideal style of the period. In addition to all these, there are ten large, and sixteen smaller engraved bronze plates, with portraits of the royal family, dating from 1541 to 1617. Where these works were executed is not known; possibly the Freiberg bronze-caster Wolf Hilger, had a share in them, by whom a somewhat decoratively conceived monument of Duke Philip I. of Pomerania (died 1560) exists in the Church of St. Peter at Wolgast.

Bronze Figures of Saxon Princes.

Bronze Works in Nuremberg.

Bronze sculpture continues to be vigorously cultivated in Nuremberg, but it no longer reaches the artistic height of the earlier period. The works of this kind receive visibly but a decorative character, and the sculptures belonging to them display the usual Italian mannerism of the epoch. Thus, for instance, the magnificent fountain of Neptune, which was cast for the King of Denmark in 1583, by Georg Labenwolf, son of the Pankraz of the same name mentioned before

(vol. ii. page 314).* There is also a comically decorated fountain near the Church of S. Lorenz, with very conventional figures of the Cardinal Virtues, executed in 1589, by Benedict Wurzelbauer. Inferior design, but great variety is shown in the numerous and chiefly ornamental bronze sculptures on the tombstones in the cemeteries of S. Johannis and S. Rochus.

Bronze Works at Würzburg.

More scanty are the traces of bronze works at this period at Würzburg. The monumental slab in the Cathedral, with the bas-relief of the princely Bishop Melchior (died 1558), is more feeble and insipid than the earlier works there. The half length figure of Veit Krebser (died 1594) in the Neumünster there, is likewise only mechanically able, and possesses no finer feeling; still, in its ornamental part, it is not without charm. Higher artistic value on the other hand distinguishes the bronze epitaph in the Church at Aschaffenburg of the Knight Melchior von Graenroth, cast according to the inscription, by Hieronymus Hack, in 1584. It exhibits the knight kneeling with Mary and S. John at the foot of the Cross, on which is hanging an expressive and nobly formed figure of Christ. The other figures also are free from the mannerism of the period, and are represented with pure and simple feeling, rather in the style of Vischer. Well could the artist improve himself in this church by studying the works of that great master and his school. This Hieronymus is, perhaps, a son of the Jacob Hack, who, according to the inscription, is mentioned in 1540, as the caster of the two magnificent brass lamps in the Neumünster at Würzburg.

In Aschaffenburg.

Fountains at Augsburg.

Whatever works of luxury were at this time produced in bronze may be best seen at Augsburg, where the magnificent fountain essentially contributed to the effect of the royal Maximiliansstrasse. Here, just as little as in Saxony, was the talent of native masters employed; but almost without exception in all more important works, Netherland artists were summoned, who ever since the middle of the sixteenth century had exclusively acquired their artistic culture in Italy. Contemporaries and colleagues of Giovanni da Bologna, they for the most part exhibit a tendency to that fresher and more vigorous style of conception which is peculiar to that able master. The Augustus Fountain, which surpasses all others in richness and magnificence, was cast in 1593 by Hubert Gerhard. On the pedestal there are dolphins emitting water and bearing nude children; between them are female Hermes, like the Virtues on the Nuremberg Fountain, dispensing oval jets of water from their bosoms; at the corners of the broad basin are two female and two male river gods, all executed with

* I cannot say whether this fountain still exists. In *Doppelmayr's Nachrichten von den Nürnbergischen Mathematicis und Künstlern* (Nuremberg, 1730) there is an illustration of it at pl. 11.

great ability and almost without mannerism. The elegant figure of Augustus also, who, with his outstretched right hand, crowns the whole, is tolerably free from constraint. In competition with Gerhard, at about the same time (1599) Adrian de Vries executed the Hercules Fountain. The most beautiful of all in structure, it exhibits in this, as well as in the figures, that the artist was trained in the school of Giovanni da Bologna. Above, in an animated position, Hercules appears, raising his club against the Hydra; on the pedestal are four Naiads, pouring water from urns, or wringing out their dripping hair. Between them are nude children, merrily riding on swans emitting water. All the figures exhibit vigorous life and a still natural treatment of form. Somewhat earlier* the same artist seems to have created the fountain of Mercury, the principal figure of which is the elegant statue of the god, pointing upwards somewhat intentionally with the Caduceus, while a Cupid fastens a fetter to his right foot. In this pleasing work also the bold style of Giovanni da Bologna is unmistakably apparent.

When it is asserted, on the other hand, that these works borrow their ornament from the mythology of the ancients, we can only simply reply that it would be difficult to find anything instead which could but remotely afford satisfaction similar to that, produced by their flow of lines and delight in the animated human figure. In this respect we may at the present day look with envy at the naïve life of that period.

Even the last and smallest of these works, the Fountain of Neptune, with the easy figure of the god uplifting the trident, points to a Netherland hand, and probably belongs to that of de Vries. Nagler has proved that it cannot be the work of the Ulm caster Wolfgang Neidthart, who settled in Augsburg, and who subsequently cast a statue of Gustavus Adolphus, which was taken to Sweden. On the other hand, this artist executed the metal ornaments of the Town Hall; and another native caster, Johann Reichel, produced previous to 1607, the statue of the Archangel Michael over the portal of the Arsenal in the same town—a work showing great mannerism.

Bronze Sculpture in Munich.

We meet with Hubert Gerhard again in Munich, where he cast the colossal statue of S. Michael for the façade of the church of the same name, after the design of another Netherlander much employed there, namely, the architect, painter, and scupltor, Peter de Witte (surnamed by the Italians, Candido). The statue exhibits strong mannerism, and the drapery is restless. For the Fugger Castle at Kirchheim, he executed the group of Mars and Venus, now in the bronze foundery at Munich, a work which has incited the prudery of the present day to an official declaration.

* Previous to 1594; for the engraving of the fountain, executed by Wolfgang Kilian, bears the date of this year.

More extensive are the productions of Peter de Witte, who was the right hand of the Elector Maximilian I. in all his important artistic undertakings. He prepared the designs for the bronze works, the casting of which was assigned to a native sculptor and caster, Hans Krumper of Weilheim. Foremost of these are the two splendid bronze portals and the Madonna on the front of the old Royal Palace (Residenz), the building of which was begun in 1612; the Madonna is one of the best statues of the period, dignified and nobly conceived, with simple and distinct drapery; the recumbent figures of the Four Cardinal Virtues at the portals are more conventional and indifferent. Next comes the large fountain in the front court-yard of the Royal Palace, with the statue of Otto von Wittelsbach, several ably executed allegorical figures and a number of exquisite fantastic animal groups full of humour and fancy. In the grotto court close by, there is an elegant smaller fountain, with an imitation of the Perseus by Benvenuto Cellini, and some small independent bronze works, which are distributed about the surrounding garden. In the Frauenkirche there is the magnificent monument raised to the Emperor Ludwig, which was completed in 1622. A splendid sarcophagus is raised over the simple tombstone which belonged to an earlier epoch (vol. ii. p. 269). The Imperial crown, guarded by the allegorical figures of Valour and Wisdom, rests on its lid; Boy Angels are holding the coats of arms at the corners. Of more value than these conventional figures or than the Four Warriors, somewhat stiffly placed, who are kneeling at the foot in complete armour, with standards in their hands, are the two bronze figures of Duke Albrecht V. and Duke Wilhelm V. (Fig. 350), who are standing at the sides of the tomb. Though not exactly conceived with spirit, they are rendered pleasing by the simple fidelity of the representation and the able technical execution, which is masterly even to the smallest detail. In the design of the whole monument we perceive at once the influence of the great Innsbruck work. Lastly, the Madonna on the column in the Marienplatz, erected in 1638, is an able work, allied in character to the Madonna in the Residenz, and is like that very remarkable, although in these religious tasks, this epoch cannot disguise the want of deeper feeling.

North German Bronze Works, Coburg.

Further in the north, the custom of bronze monumental slabs was still continued in some places, but the origin of the different works is, for the most part, not to be authenticated. Among them we will first mention several tomb slabs in the parish church at Coburg, which are probably to be referred to the Nuremberg founderies. Thus, for instance, the bronze tablet of Johann Friedrich II. of Saxony (died 1595), an able and life-like figure, though not conceived with much spirit, yet very excellent in the technical execution. Speakingly characteristic also is the tomb slab of his deceased wife Elizabeth (1594), evidently by the same

hand. Far harder and stiffer, on the other hand, is the epitaph of Johann Casimir (died 1633), although in its technical treatment very admirable and effective in composition. Similar to these works is the bronze plate of the Landgravine Christina of Hessen (died 1549) in the choir of St. Martin's Church at Cassel, only the modelling is far more faulty, the conception is devoid of life, and the rich accessories are graceful indeed, but too hardly cut. In the Cathedral of Magdeburg also there is a bronze tablet of Ludwig von Lochow, who died in 1616, which exhibits all the mannerism of the period in the weeping angels tearing their hair, and

Cassel: Magdeburg.

Fig. 350. Duke Wilhelm of Bavaria. Frauenkirche at Munich.

in the affected allegorical figures of the Virtues, while the ornamental treatment of the coats of arms is still elegant and graceful. Stiff and vacant Cuno von Lochow (died 1623) appears on a great bronze plate; the costume is treated with ridiculous stiffness, while the relief of the Entombment of Christ belonging to the work, betrays the conventional but finely finished style of the Italian eclectics.

German Stone Sculpture.

For the stone sculpture of this epoch the ever increasing magnificent monuments are the most fruitful field. The desire for self-glorification in those classes, conspicuous by their position in life, led to lively emulation, and the frequently life-like and faithful conception of the portraits causes the most favourable side of the productions of the period to appear especially in these works. Even the religious scenes added to them, preserve for a time a freedom from external mannerism, and frequently produce the impression of a pure and beautiful feeling. Most splendid is the series of eleven statues of royal ancestors erected since 1574 by order of Duke Ludwig in the collegiate church at Stuttgart. Framed in fantastic architecture, the figures, larger than life, stand each in a separate niche, boldly advancing over a lion, with a free, elastic, and occasionally somewhat affected movement, equipped in rich armour and affording a pleasing picture of knightly strength. It is interesting to observe that the artist has repeatedly had recourse to the expedient which at an earlier period appeared in English monuments, namely, of representing the figures with crossed legs.*

Stuttgart.

Tübingen.

Other extensive united productions of the stone sculpture of this epoch are the royal monuments in the choir of the collegiate church at Tübingen. These go back to the simple form of the sarcophagus, on which the life size figure of the deceased reposes. It is characteristic of the long continuance of mediæval traditions, that most of these works are completely coloured. The earlier of the statues appear rather hard and cold; for instance, Eberhard with the Beard, another Eberhard, an Ulrich, Sabina (died 1564), and Eva Christina (died 1575) the latter, however, has a life-like head and fine soft hands. The rest of the female statues, on account of the frightful hoop petticoat, are nothing but stiff puppets, though some indemnification for this may be found in the splendid brocade and well executed colouring. To these earlier ones also belongs the statue of the excellent Duke Christoph (died 1568); still a decided naturalistic figure, but the expression full of character. Among the most excellent productions of the period, full of nobleness, beauty, and life, may be reckoned the monument of Ludwig IV., and Mechthildis, the parents of Eberhard the Bearded. The count is lying in noble repose, equipped in full armour; his wife is raising his mantle with one hand, letting it fall in splendid folds, while her other hand rests softly on her breast. The largest and most magnificent of these monuments, entirely executed in white marble, is, however, that of Ludwig the pious, the youngest son of Duke Christoph

* Cf. the illustrations in the numbers of the *Würtemb. Alterth.-Vereins*, and in HEIDELOFF, *Kunst. d. M. A. in Schwaben.*

(died 1593). The sarcophagus is adorned with Atlantes, luxuriant ornamental work and extremely pathetic and theatrical reliefs, representing heroic deeds from the Old Testament and the Last Judgment. Above are smaller scenes of the Creation of Adam and Eve, the Fall of Man, and the Expulsion from Paradise, all miniature-like and fine as ivory carving. The figure of the deceased is able; the angels, on the other hand with the six royal figures surrounding him, and even the stag at his feet are stiff and out of proportion. Almost equally rich and similar in arrangement is the monument of his wife Dorothea Ursula (died 1583), only that in her lifeless hoop-petticoated figure, fashion gains a complete victory over beauty and nature, while the head is expressively noble and the hands are finely formed. Conventional figures of the Cardinal Virtues are seated at her feet, the graceful marble reliefs of the sarcophagus are some of them very pathetic, and others simple and dignified in style. It is remarkable that Christian symbolism here appears once more in the combination of corresponding scenes from the Old and New Testament. We see Christ and the Thieves on the Cross, the Descent from the Cross, the Entombment and the Resurrection; on the other hand Moses and the bones of the slain Israelites, the Brazen Serpent, and Jonas disgorged by the Whale.

Pforzheim.

Works of similar magnificence, and belonging to the same period, the choir of the Castle Church of Pforzheim possesses further in the monuments of the Margraves of Baden-Durlach. In the first place, there is the sarcophagus of the Margrave Ernst (died 1553) and his wife Ursula (died 1538); he, resting on his helmet, in full armour, with his left hand lying on his sword, and his right supporting him; and the lady, a broad matronly figure in a wide fur-trimmed mantle, with her hands crossed. The heads are soft and life-like, somewhat reminding us of the portraits of Georg Pencz. Besides this, there are five single monuments, a double one, and a triple one, all constructed against the wall in magnificent Renaissance forms. Splendid in decoration, and in parts of great artistic value, the figures of these stately works incline to the boasting of most of the monuments of the period, in which the stiff, overloaded dress renders all freer artistic elegance almost impossible. The principal work is the large monument of the Margrave Karl (died 1577), with his two consorts Kunigunde (died 1558) and Anna (died 1586); the architectural and decorative parts are excellent, but the figures are very unpleasing, especially the ladies in the immense hoop-petticoats: the heads, however, are fine and life-like. The same is the case in the double monument of Ernst Friedrich (died 1604) and Jakob (died 1590), the architecture of which is among the most elegant works of the kind, while the stiff buckram figures exhibit great awkwardness. The heads

still display individual delicacy, but the figures of the Virtues introduced as accessories are affected and too slender.

Monuments at Mühlhausen.

At this late period, Swabian sculpture experiences a by no means contemptible rival, many traces of which are still preserved in other places. I will only mention two monuments in the Chapel of Mühlhausen on the Neckar; in the first place, that of Jakob von Kaltenthal (died 1555), which exhibits the somewhat stiff figure of the knight standing on a lion, with a life-like expression of the head. Then from the year 1585, the monument of Engelholt von Kaltenthal and his wife: both of them kneeling in front of a crucifix; the work is full of beautiful feeling, the lady with her half-veiled countenance is looking down, and her stately husband is confidently gazing upwards. We may also here add a noble tombstone belonging to a somewhat earlier period (1534), with a spirited half-length figure of a Herr von Rothenhan, in the Franciscan church at Gmünd.

Nuremberg.

At Nuremburg, amid a number of lesser works which there speedily lapsed into a superficial and decorative style, I must distinguish the excellent marble relief of Pharaoh's Ruin, executed in 1550, in the Chapel of the Fort.

Episcopal Monuments.

The Episcopal monuments also of this period afford another evidence of the artistic productions of the time. But in the same measure as sculpture with its present secular tendency reproduces with great skill the knightly and stately characteristics of secular personages, it is less fitted to impart a corresponding expression to ecclesiastical dignity. And this all the less, as the high dignitaries of the Church were themselves completely secularized, and stood on a level with other princes. Thus these monuments, a great number of which are to be found in different cathedrals, were treated with external pomp and decorative splendour. Specimens of this are to be seen in Würzburg Cathedral, in the monuments of the princely Bishops Melchior (died 1558), Friedrich (died 1573), and Sebastian Echter (died 1575). Also in the Cathedral at Mainz, in the tombs of Archbishop Sebastian (died 1555), and Daniel (1592), and the excellent monument of Archbishop Wolfgang (1606); and lastly, in Cologne, in the finely finished monument of Archbishops Adolf and Anton von Schauenburg, erected in 1561.

In Würzburg.

In Mainz, and in Cologne.

Other Works on the Rhine.

Elsewhere also on the Rhine, splendid monuments of knightly and royal houses are to be found belonging to this period. Thus, for instance, the noble monument of Johann von Neuburg (1569) in the Hospital Church at Cues on the Moselle; the tomb of the Landgrave Philip the younger von Hessen and his wife (1583), in

the Monastery Church at S. Goar; and especially the excellent series of monuments belonging to the Palatine Simmern family (until 1598) in the Church at Simmern, and many others.

Works in Saxony.

The traces of plastic work are more scanty in Northern Germany. The monument of Schulenburg (1571) in the parish church at Wittenberg, for example, is graceful, but without any higher value; Georg Schröter, of Torgau, is mentioned as having executed it. In the same church, there is a more important monument of the year 1586, containing a marble relief of the Entombment of Christ, which is distinguished above most of the productions of the period by the distinctness of its arrangement, and by its just feeling. Ostentatious, but, for the most part, tolerably tasteless, are the numerous epitaphs from the end of the sixteenth to the beginning of the seventeenth century, which are in the Cathedral of Magdeburg. The alabaster pulpit, also, executed in 1595, by Christian Kapuz, of Nordhausen, is very grotesque, and the separate figures are full of mannerism. On the other hand the small reliefs from the Old and New Testament exhibit very good ideas, cleverly treated in imitation of the Raphael-like style. The pulpit is supported by a large and ably executed figure of St. Paul.

Castle at Heidelberg.

In conclusion, we have yet to mention one splendid specimen of plastic decoration: namely, the statues with which the court-façades of the castle at Heidelberg are adorned. The Otto-Heinrich building (1556—59), the architecture of which is also the more elegant, displays in numerous niches, for the most part, good antique statues of David, Hercules, Samson, and other heroes, besides Apollo, Mercury, Diana, and various other gods and goddesses. From a contract of the year 1558, we find that they, with all the plastic decoration of this part of the castle, were the work of Alexander Colins, of Mecheln, who, a short time after, executed the elegant works for the monument of Maximilian, at Innsbruck (cf. vol. ii. page 322). Though not always happy in their proportions, these works possess good decorative effect, and for the most part are devoid of all theatrical mannerism. More clumsy, and in harmony with the architecture, are the statues of the Friedrichs building (1601—1607), royal personages in the costumes of the period, executed with a certain coarse ability.

Sculpture in England.

In England, during this epoch, although it comprised the brilliant prosperity of the kingdom under Elizabeth, sculpture attained no national independence, although portraiture was still ably cultivated on monuments. A noble work of this kind is to be seen in Salisbury Cathedral, in the tomb of the Countess of Hertford (died 1563). The beautiful head is softly and charmingly conceived, and the drapery, with its rich folds, is very flowing. Her two knightly sons, kneeling by the side,

exhibit lifelike truth of expression. Stiff indifference and coarseness prevail on the other hand, owing to the hoop-petticoat fashion, in the tomb statues of the two queens, Elizabeth and Mary Stuart, executed in Westminster Abbey, about the year 1606. But what grand character is displayed in the heads! what expression in the fine, noble hands! Something speaks to us here of that genuine historic spirit, in which, at that period, the mightiest of dramatic poets brought before his countrymen, in his incomparable creations, the personages of their history. It is no wonder that before the thrilling effect of these monumental poems, other arts were mute or modestly retired into the background.

In Spain. The sculpture of this period in Spain occupies a special position. Following in the footsteps of the brilliant productions of the past epoch (cf. vol. ii. page 334), it rises now to the highest importance in emulation with a style of painting which but just began to reach its peculiar perfection. Like painting, it was schooled by the great masters of Italy; but from the national mind there gushes forth so much fresh natural feeling, and such expressive life, that its creations never appear conventional, but thoroughly original. Characteristic of its style is already the fact that it was now especially large carved wood altars upon which Spanish sculpture tried its power. This material invites a rich colouring which is executed with a glazed surface, so that the works have an enamelled appearance. The great taste for colour among the Spanish artists can evidence itself in these productions. It appears, therefore, no casual circumstance that painter and sculptor are frequently combined in the same master.

Alonso Berruguete. The Italian influence appears very prominently in the most important and versatile of the Spanish artists of the period, namely, Alonso Berruguete (1480—1561). He repaired to Italy about 1503, studying in Rome and Florence after Michael Angelo and antique works, and remained there till 1520. When he then returned to his native country, he brought the ideal conception of Italian art, at that time at the height of its purity, back with him to Spain and raised it to exclusive predominance in various important works which he executed as architect, sculptor and painter. Among his plastic works, the reliefs in the choir of the Cathedral of Toledo, the altar in the church of S. Benito el Real at Valladolid, and the sculptures in the Collegio Mayor at Salamanca are especially famous. His last work is the monument of the Cardinal and Grand Inquisitor Don Juan de Tavera, in the church of the Hospital of St. John at Toledo. The sarcophagus is adorned with representations from the History of the Baptist, executed in simple and distinct relief style (Fig. 351). The figure of the deceased reposing on the lid seems grandly treated. The Italian style, introduced by Berruguete, was first adopted by

his pupils.* Thus Esteban Jordan executed several retablos (altar pieces) in Valladolid, which correspond with Berruguete's style, only betraying a still stronger inclination to Michael Angelo. More grand and original are the works of the architect and wood carver Gregorio Hernandez, who was born in Galicia in 1566, but worked at Valladolid. In the church of S. Lorenzo may be seen his splendid Virgin de los Candeles, and in the church of Las Huelgas there is a grand altar of the year 1616 with the Ascension of the Virgin, the two St. Johns and the kneeling figure of St. Bernhard. Several excellent works by the master are in the Museum of the Academy. Hernandez is distinguished above all other sculptors of Spain by depth and grandeur of expression, and by the pure beauty of his nude figures. As a contrast to him appears Juan de Juni (died 1614), who pursued his studies in Italy and is not without grandeur of conception, but in expression he is already so exaggerated, his positions are so full of mannerism and his drapery is so inflated, that he might be called the Bernini of Spain. One of his principal works is the retablo of the high altar, in the church Nuestra Señora de la Antigua at Valladolid, consisting of separate saints in niches, all full of affectation in their attitudes. Other works by him are in the Museum of the Academy.

Jordan.

Hernandez.

Juni.

Fig. 351. Relief by Alonso Berruguete. Toledo.

Among the most famous artists in Southern Spain is Juan Martinez Montañes, (died 1614), whom Waagen designates as a sculptor of the highest rank. According to this authority, he combines with perfect command of the technical part of his art, a high sense

Montañes.

* Cf. PASSAVANT, *Christl. Kunst. in Spanien*, p. 45, *et seq.*, and WAAGEN's paper in the *Jahrb. für Kunstwissensch.* I.

for beauty of form, a wondrous purity and depth of feeling, and lastly, a gracefulness of idea and a clearness of style in the arrangement of the drapery, such as is only to be met with in Italy previous to 1550. Among his noblest productions may be reckoned the Conception in the chapel of S. Augustine, in Seville Cathedral. In the present university church of the same city, there is a large altar with an excellent Madonna and various separate saints, which is likewise an important work by this master. The life-size figure of Christ there resembles a work of Van Dyck in expression. Several separate statues are to be seen in the Museum of the town.

Alonso Cano.

Still more important is the pupil of this master, Alonso Cano, (1601—1667) who produced remarkable works as architect, painter, and sculptor. Depth of expression, warmth of feeling, and pure beauty of form are combined in his sculptures; his Madonna heads especially have a pure loveliness. In the sacristy of the Cathedral at Granada there are several statuettes by him, and among them two Conceptions of enchanting beauty. The colouring of these works in the manner called by the Spaniards "estofado," which imparts the softness of enamel to the wood-work, is highly extolled. Two colossal busts, designated as Adam and Eve, placed at the entrance of the choir of the cathedral, are of a grand character. With Pedro Roldan (1664—1700) who likewise emanated from the school of Montañes, Spanish sculpture assumed a mannerism and exaggeration of style, although his works are still pleasing by important ideas. One of his principal productions is the group of the Entombment behind the altar in the church of the Caridad at Seville, a work exhibiting extreme naturalistic treatment, which is is increased by the colouring. With Roldan, who belongs in part to the following epoch, the series of the great sculptors of Spain terminates.

Roldan.

II. From Bernini to Canova.

Restoration of Church and Art.

The intellectual capital of art in the sixteenth century was, compared with its outlay, so completely consumed, that a thorough exhaustion in all points was the result. The old idealism, which had fallen into feeble mannerism, could no longer satisfy. Least of all could it meet the demands of the revived spirit of Catholicism, which had been produced by the contests with the Reformation. Jesuitism, the soul of this revival, which had strengthened itself with the arms of Spanish despotism, perceived that new attractions were needed to gain the favour of the masses. Thus arose the ostentatious grotesque style of architecture with its vast and spacious churches, which were now adorned with

a splendour that dazzled the senses. Painting was the first to offer itself to this new sphere of representation, and upheld by the excitement of that religious agitation, it experienced a new and great revival. This began in Italy, but it reached its height in the Netherlands and in Spain, where Rubens and Murillo raised it to entrancing magnificence.

Revival of Painting.

All that was now demanded of art, was effect and feeling at any price. The one was attained through the other. A passionate excitement pulsates throughout all artistic works; the ideal repose of the former altar-pieces no longer satisfied. Longing devotional ardour, passionate rapture, enthusiastic ecstasy, these are the aims of the new art. No longer the solemn dignity of the saint, but the nervous visions of enraptured monks, are its ideal. It delights in thrilling delineations of martyrdom, seeking to render such scenes as effective and touching as possible. A desire for substantial power, a political-religious tendency had taken possession of art, and had adapted it to its own objects. That, under such circumstances, painting reaches a new and truly artistic importance, may be traced above all to the great masters who now cultivated the art, and still more to the tone of the age which promoted it in a rare measure. It required powerful and enthusiastic stimulants, and, although these no longer possessed the purity of the earlier period, and, therefore, could not produce such pure works as before, still there was, at any rate, no lack of continuous energy and power.

Decay of Plastic Art.

The same spirit, however, which imparted such genuine importance to painting, produced the ruin of sculpture. This epoch, more than any other, is a proof that the greatest men of talent, appearing in a perverted age, are carried by their very genius all the more certainly to ruin. All that, in a more favourable period, would have raised them to be stars in the art-firmament, now made them fall like some ignis fatuus, the brilliant light of which owes its illusory existence only to miasma. This striking fact appears, at first sight, inexplicable; but it is easy to understand, if we consider the different character of the two arts. Plastic art had, formerly, emulated painting, and thus, especially in relief, had suffered unmistakable injury to its own peculiar nature. At that time, however, painting itself was still full of architectural severity and plastic nobleness of form. Now, when everything depended on striking effect, and speaking delineation of passionate emotions, it was compelled to have recourse to naturalistic representation, to freer arrangements, and to more striking forms, that emulated reality. If, however, sculpture, which could not keep pace with its rival in the enamelled colouring and mysterious charm of the chiaro oscuro which it brought into the field, would, in any wise, do the same as painting, it was compelled to plunge regardlessly into the same naturalism of forms, and into the same bold display of passion, with which painting

produced such grand effects. And this sculpture did without the slightest scruple, and in this lack of an artistic conscience, its whole glory perished. It is true in this passion for excited compositions, an excess of splendid works were produced; it is true immense resources were expended, and able artists were employed; but such inner hollowness stares at us with inanimate eye from the greater number of these works, that we turn from them with repugnance, and even often with disgust. I will only dwell upon the main points of this diseased condition of sculpture, which lasted for more than a century and a half. Whoever desires to enter more into detail, I refer to J. Burckhardt, who in his *Cicerone*, has deeply probed this pathological period of art history, and has explained it fully.

Lorenzo Bernini.

Lorenzo Bernini of Naples (1598—1680) is the gifted artist who formed this style, and for more than half a century introduced it in a great number of architectural and plastic works. No master had appeared since Michael Angelo, who so completely and so long swayed the period in which he lived. Under the Pontificate of six popes, especially under the enterprising Urban VIII., whose favourite he was, he filled Rome with his works, and essentially imprinted the stamp of his art upon the city. Summoned to France by Louis XIV., he was received with princely honors, and required to give his advice respecting the principal façade of the Louvre. He was indisputably regarded as the first artist of his time. If we examine some of his most characteristic works we shall gain an idea of the productions of Italy throughout this entire epoch.

Above all, in Bernini, the treatment of the human body is for the most part so contrary to nature, sometimes exhibiting such ostentatious display of the muscles, and at others so repulsively voluptuous in its exaggerated softness, that the most affected antiques appear chaste and simple in comparison. Even in his youthful work, Apollo pursuing Daphne, who is suddenly changed into a laurel tree (Villa Borghese at Rome), this refined style appears combined with a perfect misunderstanding of the limits of plastic art. It reaches its climax, however, only in the Rape of Proserpine, in the Villa Ludovisi (Fig. 351), the subject of which is conceived in the most wanton manner, and in a style repulsive to all finer feeling. Just as in the painting of that period, the favourite subjects were Bathsheba bathing, Lot and his daughters, Joseph and Potiphar's wife, so the voluptuous character of the age demanded from sculpture those scenes of seduction, such as we first meet with in the Rape of the Sabine women, by Giovanni da Bologna. But what a cleft intervenes between that work, the subject of which is still handled with pure artistic feeling, and this brutal Pluto, whose rough hands are so repulsively impressed in the soft flesh of the coquettish Proserpine, that we feel that the Goddess must for ever bear the blue marks of the pressure. All the exquisite refinement of marble is

employed to produce an effect which lies beyond the limits of genuine art. It is, moreover, characteristic that this period predominantly made use of marble, the enamel and lustre of which increased the effect of such subjects far more than the severer bronze. How low and common Bernini's style of conception generally is, is distinctly proved in the figure of the youthful David in the Villa Borghese, who, with convulsive effort, is preparing to hurl the sling; it is still more evident, in the colossal marble equestrian statue of Constantine, in the portico of St. Peter's. Ever since the production of this utterly hollow work, an affected theatrical gallop has been the ideal of such equestrian figures.

Fig. 351A. Bernini's Rape of Proserpine. Rome.

Wherever he had to execute single figures of saints, as the St. Bibiana, in the church of that saint in Rome, or St. Longinus, in one of the four pillar

niches of the dome of St. Peter's, and the like; or wherever he had to produce a whole series of these, such as the one hundred and sixty-two, executed after Bernini's designs, in the Colonnades of St. Peter's, or the angels on the bridge of S. Angelo, he chooses some exhibition of pious transport, astonishment, or ecstasy, some moment of profound absorption in devotion, or of visionary convulsion, or of pathetic declamation, in order to produce diversity, and to allow of animated and varied outline. The intellectual value of these works, is, for the most part, utterly null; but considered as mere decoration, they have an independent value on account of the distinctness with which their outline is delineated. This is the case, especially, with the statues introduced as crowning members, such as those on the façade of St. Peter's, and still more on that of the Lateran, where the figures stand out, extremely effectively, against the sky. The power and distinctness of these completely superficial works is an architectural merit that should not be lightly estimated, and one to which our own feeble productions of this kind are far inferior.

Statues for Churches.

Bernini indulges with especial predilection in representations of suffering. Occasionally, he retains in them a just and noble feeling, such as is exhibited in similar works by Guido Reni and Domenichino. In the crypt of the chapel of St. Andreas Corsini, in the Lateran, there is a Pietà, which is one of his few works expressive of genuine feeling. The Dead Christ, in the crypt of Capua Cathedral, displays equal feeling. Indeed, these works display no plastic design whatever; for it was now the pride of sculpture to lapse completely into the picturesque. Hence it delights in depicting the martyrs at the moment of death, lying on the ground, in the last agonies. Thus, for instance, the beautiful Ludovica Albertoni, in S. Francesco a Ripa (cap. Altieri), and the S. Sebastian in S. Sebastiano, executed after Bernini's model, in which the nobler conception cannot make us forget that the effect is purchased at the cost of all true plastic laws. This sculpture, however, reaches its highest triumph in the eyes of contemporaries, when, intermingling saints and secular personages, it depicted scenes, such as the notorious group of S. Therese, in S. Maria della Vittoria. Here the saint has fallen backwards in an hysterical swoon on a marble cloud, while an amorous angel is on the point of shooting an arrow (divine love) into her heart. That religious ecstasy is here transformed into sensual delight, is not, as we need scarcely observe, the result of an intentional travesty, but of that natural psychological process, into which over-excited religious feeling generally falls. We can almost fancy to see here transformed into marble some of the maudlin verses of pietistic hymn-books. If we inquire, however, how this amorous atmosphere has arisen, we cannot fail to observe that its first germs are to be traced to Correggio's later devotional pictures, in

Scenes of Suffering.

which the amorous looks between the Saints and the Madonna, have already reached a critical extent.

Altar groups.

Correggio is also the starting-point for that arbitrary manner of composition, which now penetrates plastic art. He was the first to introduce in altar-pieces that balancing, riding, and vaulting on clouds, which just as surely undermined the architectural structure of these altar-works, as his perspective arrangement in the dome paintings at Parma destroyed the monumental law of fresco painting. But painted clouds, which from the blending of colour, and the magic of light, acquire the appearance of ethereal matter, may, nevertheless, be defended. Who, however, will undertake to justify Bernini's grotesque caprice, of treating whole niches over the altars as a free space, and filling them with figures, gliding along on marble clouds. And yet this monstrous idea so enchanted his contemporaries, that henceforth this became the ideal of all compositions for altars and niches. In the Italian churches, the eye is constantly annoyed with preposterous marble works of this kind, in which a number of undignified saints are gesticulating on clouds with theatrical ecstasy, attended by a choir of equally degenerated angels.

Monuments.

From all this it cannot excite astonishment that the monuments also were now transformed according to the taste of the period. Massively extending in empty pomp, they abound with costly kinds of marble; but the repose, even of death, is desecrated with theatrical pathos, and the accessory allegorical figures display assumed grief and false lamentation, or are placed in a thoroughly dramatic relation to each other. In harmony with this tone of feeling, we find that Bernini introduces the horrible skeleton figure of Death in these representations. This is the case, for instance, in one of his earliest tombs, the monument of Urban VIII. in St. Peter's, where Death with his bony hand is completing the inscription on a marble panel. When in earlier periods skeletons appeared on tombs, they called to mind, in their death-like repose, terrible enough as it was, the common lot of man. Here, however, where the horrible object is represented employed in busy haste, the effect produced is too terrible for any æsthetic feeling. This appears in the later monument of Alexander VII., in which the skeleton is raising, ghost-like, the gigantic marble curtain, designed to conceal the door to the vault, as though he would invite entrance there. These marble draperies also are a colossal exaggeration of the modest curtains appearing on mediæval tombs. The best thing in these monuments are still the portrait statues, although, even in these, the naturalistic tendency exults in the minute representation of the material of the attire.

Allegorical Figures.

As in Bernini's style all the forms are put in dramatic action, the allegorical figures also, which were lavishly used, no longer retain the repose so necessary to them. They are

obliged to take part in the general drama, and to enact a scene of the utmost agitation. Thus we see Crime wrestling with the Virtues; Doubt and Heresy unmercifully dashed to the ground by Religion, and other similar fine devices. The inconsistency of the characterization equals the folly of the idea. None of these artists has sufficient just feeling to perceive that allegorical figures become untrue and improbable in the same proportion as they step beyond calm existence, and attempt to take part in all sorts of theatrical scenes. Least of all can we endure this in sculpture, which is so tangible in its material; we can suffer it far easier in painting, and still more in poetry. Yet, however, this category does not belong to the most animated in the realm of the beautiful.

Treatment of Drapery.

Lastly as concerns the drapery, we find a corresponding absence of style. Bernini has no idea of the plastic importance of the drapery, and it is the strongest proof of the power of a false fashion, when we reflect what a mass of beautiful antiques on all sides there meets the eye. Fluttering, inflated, restless, terminating in points, never indicating the form of the shape, at the most allowing it to appear with disagreeable distinctness, such is the style of the thoroughly ideal drapery of this period. While in the earlier epoch, painting even imitated plastic works and antiques in the style of its drapery, and thus reached the incomparable high purity displayed in Raphael's figures, sculpture now, on the other hand, imitates the degenerated draperies of painting. And even this degeneracy in the sister art is to be traced in its first germs to Correggio, from whom this grotesque period derived most of its acquirements. But it is carried to such an extent in sculpture, that the movements of the body no longer produce the hastily confused fall of the folds, but the drapery assumes an independent character of its own which is just as false and erroneous as everything else.

Other Masters.

I shall now, with some limitation, mention a few of the most remarkable excesses, and also some of the better works belonging to Bernini's style and time. To begin with the latter, I will first draw attention to the marble figure of the Dead St. Cecilia in Rome, as a work of deep and simple feeling, though picturesque in design, by Stefano Maderna (1571—1636). More important is François Duquesnoy of Brussels, hence designated "il Fiammingo," (1594—1644) who not only displayed genuine naïveté in his figures of children (among others the famous fountain figure of the Manneken-Pis at Brussels), but also exhibited proofs of simple and noble conception in his S. Susanna (in S. Maria di Loreto at Rome), and in the colossal S. Andreas (in the church of St. Peter's).

Stefano Maderna.

Duquesnoy.

Algardi.

The greater number, indeed, especially among the Italians, followed eagerly in Bernini's erroneous steps. Thus for instance Alessandro Algardi (1598—1654) whose representation of Attila,

on the altar of Leo I. in the left side-aisle of St. Peter's, shows all the picturesque extravagance of the relief style of the period, combined with reminiscences of Raphael's fresco painting of the same subject. One of the most affected is Francesco Mocchi (1646) as may be seen in his marble Annunciation in the cathedral at Orvieto. Mary and the Angel are standing on clouds, and while the latter in the most ingenious manner is so represented that he seems hovering past in flight, the humble handmaid of the Lord assumes a highly theatrical mien of indignation, as though she were rejecting some unsuitable presumption. By Mocchi also are the undignified brazen equestrian statues of Alessandro and Ranuccio Farnese, completed in 1625, in the market square at Piacenza. We meet with a later imitator of Bernini's extravagances in the Frenchman, Pierre Legros (1656—1719) whose principal works are in Rome. In the Church del Gesù, in the altar of S. Ignatius we find one of those foolish allegories, with which the Jesuits at that time delighted in adorning their churches: namely, Religion, a woman monastically veiled, awkwardly holding a cross and book in her left hand, and with her upraised right hand, hurling down lightning, and dashing Heresy into the abyss. The latter is worthily represented by a man writhing on the ground between serpents and the books of Luther and Calvin, and by an ugly old woman who is tearing her hair. If only such insanity had been made enjoyable by tolerable forms! But composition and forms are on the same low level. Similarly ingenious in design is the group which Teudon executed for the other side of the altar: namely, Faith overcoming Idolatry.

Mocchi.

Legros.

The coquettish display of transparent drapery appears especially repulsive in two much admired marble works in the chapel of S. Maria della Pietà de' Sangri in Naples. One of these is Sammartino's figure of the Dead Christ, whose form is visible through the thin shroud. While it is certainly characteristic of the thoughtlessness of this frivolous style to degrade such a subject by making it the field for such refinement, the so-called figure of Chastity, in the same place by Corradini produces a far more repulsive effect, its form being thus all the more unchastely displayed. The third in the list is Queirolo with his "Deluded Vice," *i.e.*, a man who is endeavouring with the assistance of a genius to free himself from a great net. As usual the shamelessness of the idea keeps pace with the insipidity of the subject. And these are works belonging to the middle of the last century! So long did the grotesque style hold sway. On the other hand it is pleasant even occasionally to meet with the expression of real devotion and calm collectedness of mind, as in the simple statue of S. Bruno in the Carthusian church of S. M. degli Angeli at Rome, by a French artist at that time much employed there,

Sammartino.

Corradini.
Queirolo.

Jean Antoine Houdon (1741—1828). Yet with him, we stand on the limits of the epoch, and trace already the breath of a purer atmosphere.

Houdon. The finely-treated statue of Voltaire in the Théâtre Français at Paris is also by Houdon. The gallery of the Louvre possesses a remarkably spirited bronze bust of Rousseau, also by his hand, and the bronze statue of a nude Diana, excellently executed, fine and easy in attitude, though somewhat more in the character of a Venus. The artist was accused in the Revolution of having re-touched an old figure of S. Scholastica in his leisure hours, and he only saved his life by transforming it into a statue of Philosophy.

Sculpture in France. In France the plastic art of this period is more secular than in Italy. Its subjects relate to the glorification of princes and of the pomp-loving court. But for this very reason it is far more satisfactory in most cases, because the religious tone of feeling at this period was full of falsity. It is true, sculpture was threatened here by another danger, namely, that of falling into a boastful apotheosis style, in the spirit of its patron, the "Great King," Louis XIV. The style that pleased him best is evidenced by his own marble bust by Bernini, in the Museum of Versailles (Gallery 90, in the first story, No. 1889); a theatrical demi-god, high-nosed, cold, and enveloped in a wig, the caricature of a Jupiter! The same incarnate despot, who rejected the simple truth of Netherland genre pictures with the characteristic expression, "qu'on m'ôte ces magots-là," must indeed have desired from art that empty theatrical pathos which constituted his whole nature, and which his favourite painter Lebrun so well understood. Nor did plastic art remain free from this pathetic style; but, on the whole, it knew how to maintain much genuineness and earnestness of conception, which appears above all in works of portraiture. It is true the dress of the period with its wigs, hoop-petticoats, and its whole inflated style, presented many a peril, which was avoided by the adoption of the Roman costume and the naïve combination of it with the long perukes. Nevertheless, within certain limits, it emulated in fineness of conception the portraits of a Mignard and a Rigaud, artists who, indeed, understood how to draw advantage for their art from the luxurious costume of the period, which was of such disadvantage to sculpture.

Simon Guillain. One of the earlier artists who form the transition to this epoch, namely, Simon Guillain (1581—1658) executed three able bronze statues, now in the Louvre, of Louis XIV. as a boy of ten years old, and his Parents, which originally were placed on the Pont au Change, erected in the year 1648. From the same monument also proceeds the stone relief of captives and trophies, likewise in the Louvre; a work somewhat overcrowded, but displaying distinct arrangement and excellent execution. It is

a beautiful reminiscence of a better period. There are also several able works in the Louvre by Jacques Sarrazin (1588—1660), among which the bronze bust of the Chancellor Pierre Séguier is distinguished for its life and truthfulness to nature. Also François Anguier (1604—1669), the pupil of Guillain, appears as a very able sculptor of a similar style. In the monument of the Dukes of Longueville, which is formed as a marble pyramid, there are four statues of the Virtues, which are thoroughly noble, without mannerism, and full of simplicity, with finely arranged drapery. On the other hand, in the gilt marble reliefs, all the good reminiscences of the earlier epoch are effaced, and a confused and extremely picturesque arrangement prevails. The marble statue of the famous president, De Thou, who is represented kneeling at an oratory, exhibits, it is true, no great importance of conception, but it is pleasing from its simple truth and dignified bearing. When passionate feeling, on the other hand, is aimed at, as in the marble monument of Jacques de Souvré, the Knight of St. John (died 1670), Anguier is unfailingly theatrical. The knight is represented dying, with a genius mourning over him. The marble statue also of the bold and unfortunate Duke Henry II. de Montmorency (died 1632), which was erected at the desire of his wife in 1652 (now in the Chapel of the Collège at Moulins), is not free from constraint in the effort after tender elegance. The hero is lying half outstretched in almost too graceful an attitude, in the costume of a Roman general; but the head is fine and life-like, like a picture by Van Dyck. His wife, on the other hand, is sitting, wringing her hands in her lap, in the style of a penitent Magdalene by Carlo Dolce. Similarly fine in its portrait-like conception is the marble monument of the Duke de Rohan (died 1655), now in Versailles (*Ibid.* No. 1892); but the two genii, one of which is supporting the head of the dying man, and the other is mournfully covering him with the ducal mantle, are full of mannerism. Thus the dramatic element appears even in these serious works, in which formerly the deceased was represented either dead or living, but never at the moment of departure. Here also passionate feeling asserted its sway.

Jacques Sarrazin.

François Anguier.

The gallery of the Louvre possesses an excellent marble bust of Colbert, by Michel Anguier, François' younger brother (1612—1686). François Girardon (1628—1715) executed a bronze statuette, in the same gallery, of Louis XIV. on horseback, a work conceived with much life, the model of the equestrian statue of the king, which was destroyed at the Revolution. Besides this, there is a masterly and life-like marble bust of Boileau, by him. The group of the Rape of Proserpine, in the gardens of Versailles, is also powerfully and cleverly designed (Fig. 352). The monument of Cardinal Richelieu, in the church of the Sorbonne, at Paris, is from his hand.

Michel Anguier. Girardon.

Puget.

One of the most famous and most exaggerated artists of this period is the versatile and productive Pierre Puget (1622—1694). Full of nature and energetic life, though repulsive from the brutal character of its subject, is his group of Milo of Crotona, who is endeavouring vainly to free himself from the lacerating claws of the lion; the lines, more-

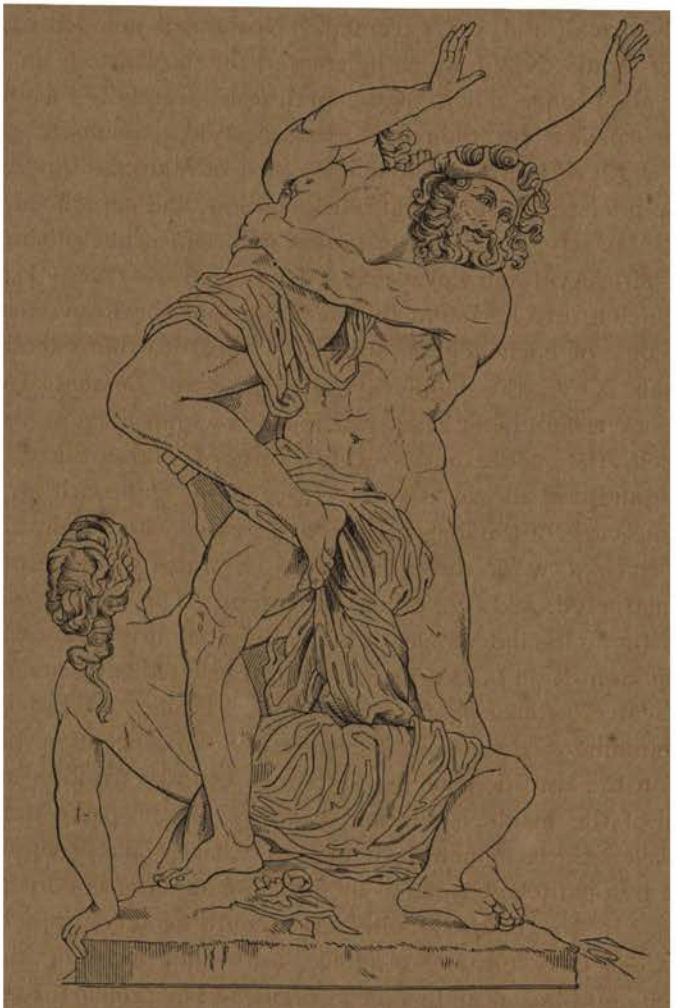

Fig. 352. The Rape of Proserpine, by Girardon. Versailles.

over, are unpleasing, and the design betrays mannerism. According to the inscription it was executed in 1682. In the gallery of the Louvre there is also his group of Perseus liberating Andromeda, which bears the date 1684; this also is purely picturesque in composition, and full of bold animation, the forms are, however, nobler, and life-like in its expression. Masterly and naturalistic, executed in thoroughly picturesque haut-relief, are his Alexander

and Diogenes, in the same place. In this and in other works in the Louvre, he exhibits himself as one of the most decided followers of Bernini. The Netherlander, Martin Desjardins, more correctly M. van den Bogaert (1640-94) also entirely belongs to the French school, from his works in the Louvre. The marble relief of Hercules, crowned by Fame, is tolerably academical, but at the same time, moderately theatrical, and well executed. Nothing is now left of the equestrian statue of Louis XIV., which he created for the Place de la Victoire, in Paris, but the six bronze reliefs of the pedestal. Carefully finished as they are, they are spoiled by their picturesque style, passionate pathos, and exaggerated length of figures. The marble bust of Marquis Edouard Colbert, brother of the minister, is somewhat hard, shallow, and superficial.

Desjardins.

Lastly, in this list, we must mention, as one of the most able, Charles Antoine Coyzevox, of Lyons (1640—1720). His portraits, which are to be found in the Gallery of the Louvre, such as the clever marble bust of Richelieu, the somewhat theatrical, but excellent marble statue of Louis XIV., the highly life-like busts of Bossuet, Lebrun, and Mignard, whose characteristic head is delineated with a fineness as if he had painted himself, the noble and truthful bust of Marie Serre, mother of Hyacinthe Rigaud, are all works rarely injured by any touch of affectation. The ostentatious curls of the long perukes are treated with admirable technical skill. His principal work there, however, is Mazarin's monument, which is grandly constructed, and is excellent in design. The marble statue of the kneeling minister lacks, indeed, depth of feeling, but it is nobly conceived as a dignified representation of the man, and is executed with masterly power. In the three seated bronze figures of Prudence, Peace, and Fidelity, on the steps of the monument, there prevails a pure style of conception, based on the antique and on the traditions of the sixteenth century, avoiding even in the fine execution of the heads, hands, and drapery, all the petty mannerism of the period. Even the two marble figures of Charity and Religion are very noble, though in a somehow softer style, in the manner of Guido Reni.

Coyzevox.

In the course of the seventeenth century, French sculpture lapses into a tamer elegance, and finds unfailing delight in a self-complacent and sweet "grazie." The principal representative of this style is René Frémin (1674—1744), who was much engaged in Paris, and was even summoned to Spain, where he executed several works for the palace of S. Ildefonso. Like most of his contemporaries, he succeeds best in works of a lightly playful and decorative style (Fig. 353.)

Later Artists. Frémin.

Combined with this superficial elegance we find, for the most part, a stiff affected character, as in the works of Coyzevox's nephew and pupil, Nic. Coustou (1658—1733), whose marble

The two Coustou.

Fig. 353. Flora. Marble Figure by René Fremin.

statue of Louis XV., in the Gallery of the Louvre, exhibits a most empty and an equally theatrical attitude. There is external characteristic relief by him in the same place, namely, "Apollo showing the bust of Louis XIV. to grateful and delighted France." No less full of mannerism is the younger brother of this artist, Guillaume Coustou (1678—1746), as may be seen, for example, in the marble statue of Maria Leczinska, in the Gallery of the Louvre, where indeed the soft and finely treated head fails to compensate for the affected arrangement of the whole work. This is an instance of the fact that at this time simple portraiture no longer satisfied. Various attributes and allegories are devised in order to produce a poetically ideal representation, and no one seems to perceive that all this only ends in a caricature of the personage depicted. Thus we find here, "L'oiseau de Junon, posé derrière la reine, indique aux mortels la femme de Jupiter." A Beautiful Jupiter! When the Roman Emperors allowed such apotheoses of themselves, there was still some meaning in it; but here, in the modern travesty of Roman Emperors, with their hoop-petticoats, wigs, and other costly costume, such a proceeding becomes ridiculous folly. By the same artist are the two affected horsebreakers at the entrance to the Champs Elysées, formerly in the Palace Garden at Marly. Lastly, we must mention Edmé Bouchardon

Bouchardon. (1698—1762), a pupil of the younger Coustou, who cast the equestrian statue of that modern "Jupiter" which was destroyed in the Revolution, and which was completed after his death by Jean Baptiste Pigalle (1714—1785). There is an elegant bust in the Gallery of

Pigalle. the Louvre of Marshal Moritz of Saxony, by the latter artist, which resembles a picture by Pesne transformed into marble. He also worked between 1765 and 1776 the splendid monument of this distinguished general for the Church of St. Thomas at Strasburg. This monument, which fills one side of the choir, is certainly thoroughly picturesque, or rather it is conceived like some great stage scene, but in detail it is more nobly executed than most of the works of the period. The elegant figure of the marshal is descending the steps which, without his apparent perception of it, lead to the open grave; his bearing is noble without theatrical pathos, and full of calm self-confidence. If for once we allow the whole style, utterly unplastic as it is, we must confess that the idea of the unexpected death which snatched away the hero in the midst of peace, could not be more forcibly depicted. While he advances, unconcerned that a sympathizing female figure (France) endeavours to restrain him, Death lurks by the open coffin, his skeleton looking still more terrible through the partial covering of a large grave-cloth. Thoroughly ridiculous, however, is the effect of the weeping Hercules, and still more, of the three heraldic animals of England, Holland, and Austria (the Lion, the Leopard, and the Eagle), who are wildly tumbling

over each other in fear of the hero. Thus here, also, we perceive the fatal appliances of Bernini's art, which aimed, above all, at producing a striking effect. The best part of the whole is the elegant figure of the marshal.

Sculpture in the Netherlands.

In the Netherlands, plastic art was not so brilliantly cultivated, but it was distinguished for a more vigorous sense of nature, and for longer adherence to wholesome traditions. Here also the influence of the contemporary painting is not to be mistaken, and the energetic life that pervades the works reminds us of the important productions of a Rubens and his school.

Quellinus.

We have already mentioned Duquesnoy. His gifted pupil, Arthur Quellinus, born at Antwerp in 1607, is one of the ablest and most imaginative sculptors of the time. When the town of Amsterdam, as if in confirmation of the victorious struggle for the freedom of the country, began in 1648 to build its magnificent Town Hall, Quellinus received the commission to adorn it with works of plastic art. He executed the numerous sculptures in the interior, the simple and noble style of which (Fig. 354) reminds us in its dignified beauty of the works of his master. In the two pediments he introduced large compositions, glorifying the maritime power of the rich commercial city; in the front one she herself appears enthroned, a voluptuous Rubens-like figure, surrounded by exulting fantastic sea-gods, offering homage to their mistress. The arrangement is here also subject to picturesque laws; but in spite of this a good plastic effect is obtained, which is pleasingly expressed in the vigorous natural life, and in the fresh treatment of the forms.

Fig. 354.
Caryatide, by Quellinus.

German Sculpture.

Throughout the seventeenth century, owing to the ravages of the thirty years' war, Germany is not only detained from all artistic work, but for a long period sinks into a state of exhaustion and despondency, which deprives her of the intellectual and material soil necessary for the cultivation of independent works of art. Here also it is a characteristic fact that a new artistic impulse first appears in that state, which rose then into youthful vigour under the rules of the greatest prince of the time. Brandenburg under its great Elector united the revival of art with that of political life, and Holland with its similar sentiments lends its architects and sculptors to aid in accomplishing the revolution. Thus once again in Germany that union was cemented with the

Netherland Influence.

Netherlands, which had begun in an earlier epoch, and probably was never quite interrupted. Arthur Quellinus belongs to these artists, and one of the ablest older monuments in Berlin, in the choir of the Marienkirche, the tomb of a Count Sparr, who died in 1666, seems to indicate his hand.

Figs. 355, 356. Heads of Dying Warriors by Schlüter. Berlin.

Andreas Schlüter.

A similar influence may be traced in the great architect and sculptor Andreas Schlüter, who by his architectural and plastic works laid the first basis of the present artistic importance of Berlin. Born in Hamburg about 1662, he early went with his father, an indifferent sculptor, to Dantzig, where at that time most of the important buildings were being executed by Netherland artists. Schlüter, who applied himself with equal zeal to both architecture and sculpture, seems to have developed his skill in art in the Netherlands as well as in Italy. At about 1691, we find him, though not yet thirty years of age, entrusted with royal commissions in Warsaw. In 1694, he was summoned to Berlin, and was there first employed as a sculptor, and subsequently as an architect From him proceed all the plastic ornaments of the arsenal built by Nehring; the splendid trophies on the outside arranged in beautiful groups and crowning the noble structure, but especially above the windows in the courtyard the heads of dying warriors (Figs. 355 and 356). Profoundly conceived and thrillingly executed, they form a sort of contrast to that festive display of arms on the façades, and with deep truth of expression they call to mind the

tragic significance of military life. At the same time, in 1697, the brazen statue of the Elector Frederic III. was cast by Jakobi, a characteristic and life-like work, now placed in Königsberg. Since 1698 he created then his principal work, the equestrian statue of the great Elector, for the long bridge at Berlin (Fig. 357). The work was cast by Jakobi already in 1700, and was

Fig. 357. The Great Elector, by Andreas Schlüter. Berlin.

placed in its position in 1703. Although biassed as regards form by the age which prescribed the Roman costume to ideal portraits of this kind, the horseman on his mighty charger is conceived with so much energy, he is filled with such power of will, he is so noble in bearing and so steady in his course, that no other equestrian statue can be compared with this in fiery majesty. Equally

masterly is the arrangement of the whole, especially the four chained slaves on the base, in whom we gladly pardon a certain crowding of movements and forms.

Besides these, numerous excellent decorations by Schlüter are to be found in the royal palace at Potsdam and in the palaces at Charlottenburg and Berlin. At the height of his artistic labours (1706), misfortune befel him. An old tower, which Schlüter was to arrange and to heighten considerably for the introduction of a chime of bells purchased in Holland—it was the period of this tasteless fancy—threatened to fall on account of some faulty construction, and was obliged to be pulled down. Schlüter was dismissed from his work at the palace, and only retained his position as court sculptor; but his power had gone. Broken down in spirit, he still remained in Berlin until 1713. Summoned then, to St. Petersburg by Peter the Great, he died there soon after in 1714. His works both in architecture* and sculpture are among the noblest art productions of the entire epoch.

The Rest of Germany.

In the other parts of Germany many plastic works have been executed for monuments and altars since the end of the seventeenth century; but most of them do not rise above a feeble mediocrity, exhibiting all the mannerism of the period. Here and there some artist knows how to touch a purer chord; as, for instance, Johann Lenz, who in 1685 worked with beautiful feeling and in a noble and tender naturalistic style, the marble figure of the slumbering S. Ursula on the tomb of the saint in the church dedicated to her at Cologne. But such works, which notwithstanding characteristically reflect the naturalistic taste of the period, are among the rare exceptions.

Donner.

In the beginning of the eighteenth century we find in Vienna a master likewise remarkable for a purer sense of the beautiful and for noble justness of conception, namely, Georg Raphael Donner (1692—1741). The elegant leaden figures of Providence and of the four principal rivers of Austria on the fountain in the new market-place at Vienna, erected in 1739, are by him. But even in these isolated instances of a fresher feeling of nature, we perceive that they can scarcely avoid contagion in a period of such universal and feeble mannerism.

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* A great architect I must call him, in spite of the misfortune with the Münz tower. And though recently the extent of his personal blame has been critically examined by F. ADLER in the *Zeitschr. fur Bauwesen*, 1863, in order that the "heaviest reproach" may not cling to the "great Mæcenas" of the Berlin art of that period, King Frederic I., of having been influenced by intrigue, still it seems to me only to establish this reproach that such a man should have to resign the superintendence of the palace works and should ruin his artistic power, allowing indifferent talent to take his place. We shall indeed thank such "great Mæcenas," when it pleases them to let great artists build such palaces for them as the royal residence at Berlin!

FIFTH CHAPTER.

SCULPTURE SINCE CANOVA.

Degeneracy of Life and Art.

TOWARDS the middle of the last century, life and art had reached an extreme point of unnaturalness and distortion. The style which in the seventeenth century had at any rate displayed overwhelming power faded now in feeble productions, which frequently bore the impress of worn-out folly. It is true some few endeavoured to free themselves from this decay, advocating a "return to nature;" but thorough revolutions had first to take place, transforming completely the internal and external condition of the European world, before this yearning for truth and nature could lead to permanent results. How much the exhausted age longed for some fresh revival, we feel in the passionate enthusiasm with which this spirit struggles to light.

Revolution.

With the youthful energy of a period full of stormy impulses, it appears in the national literature of Germany; but on all sides minds seem to meet as if excited by some electric contact, and the fiery signals of this general revolution of thought flame simultaneously from every mental height, as if by secret agreement. Rousseau's Emile appears in 1792; Winckelmann's history of Ancient Art issues in 1764, just two hundred years after Michael Angelo's death; and two years after, in 1766, Lessing publishes his Laocoon. What fruits were produced by poetry after this new enrichment of the soil, need only be briefly indicated. From Goethe's Götz (1773) and Werther (1774), from Schiller's Robbers (1577) to Goethe's Iphigenia (1786) and to Schiller's master dramas, in an astonishingly brief space of time it passes through every stage from wild fermentation to classical perfection.

Revolution in Art.

It is sufficient to remember all this, in order to perceive how the revival of art towards the close of the last century was connected with the transformation of the entire condition of Europe. We must not moreover conceal how important above all things for the advance of art was the French Revolution, ever glorious as it was in

spite of its fearful consequences. For all artistic work had at length tended only to the flattering deification of earthly power. In this unworthy slavery, art had declined into a thoughtless mannerism. It had no longer high ideas to represent; even the "Virtues" were at length almost lost sight of, and a soul-less band of phantoms, such as "Fame and Honour," accompanied by affected genii, were the scanty allegorical accessories, with which art endeavoured to give a relish to its heroes and demigods. The Revolution put an end to this vain self-deification. It brought again into the world the idea that nations are everything and dynasties nothing, when not upheld by the national spirit. Since then, art has again been able to represent ideas, it has again been able as in the Middle Ages and in the time of the Greeks to aid in the expression of the highest moral and religious feelings, and in the national and historical views of nations.

Study of the Antique.

Plastic art* required, however, above all, a new and deeper conception of the antique, in order to arrive at the first stage necessary for healthful work, namely, purification of form. In this respect, Winckelmann's appearance forms the turning point of a new epoch. Twice before, in the time of Nicola Pisano, and in the days of Lorenzo Ghiberti, antique art had been the purifying and strengthening tonic for plastic work. A century later, masters, such as Andrea Sansovino and Michael Angelo, had brought back sculpture from its threatened degeneracy to the path of antique simplicity and beauty. In the North, the masters of the thirteenth century, with just artistic instinct, had fallen into an ideal purification of style which, in spite of all differences, was analogous with the antique; and in the beginning of the sixteenth century, it was Peter Vischer in whom the idea of similar perfection of form developed itself into pure beauty. In all these epochs the antique had directly or indirectly exercised a transforming influence. Now it became again the guide of the plastic art. But it was this time of the utmost significance, that a German, who possessed as much of the penetration of a scholar as the fine feeling of a sculptor and the enthusiasm of a poet, should be the new interpreter of antique art. Through Winckelmann the world learned for the first time to conceive these creations in their whole inner significance; through him the conception of *Greek* art was re-awakened, although at first, as regards the works of Phidias' time, rather guessed at, than actually perceived. But what until now had been mere anticipation, was soon to change into full reality; for when the monuments of Athens, which had almost vanished from the memory of Europe, were first again made known by Stuart and Revett (1761) in archi-

* A rich survey of the productions of modern sculpture is afforded by the *Denkmäler der Kunst.* (Fol. Stuttgart, Ebner and Seubert.)

tectural designs, attention was soon directed to that seat of noble art. Its plastic treasures were soon also estimated, and when Lord Elgin removed to England the sculptures of the Parthenon and other Attic monuments, to science was secured the full appreciation, and to art the most elevated study of these ever valuable models.

Fig. 358. The Graces, by Canova.

Antonio Canova.

The Venetian Antonio Canova (1757—1822) is the first who infuses a new life into sculpture. Richly gifted and endowed with a versatile imagination, he directs his study to the antique, and from its range of material, draws suggestions for his most remarkable works. Nevertheless he cannot wholly free himself from the mannerism of the time, nor can he yet find the path to perfect purity and naïveté of conception, and in his reliefs especially, he remains entirely in the picturesque trammels of the former period. Even in his single figures, and still more in his groups, he lacks that repose and calmness which is the essential condition

of all true plastic beauty. He best succeeds in the graceful delineation of youthful female forms, but here also he is rarely without a half sensual, half sentimental touch, nor devoid of that affected *grazie*, peculiar to his time. For in the artificial arrangement of the hair, in the soft smile, even in the outline of his female heads, he calls to mind those fashion figures which, after the decline of the hoop-petticoat, appeared thoroughly Aspasian in style, in their ridiculously narrow garments, short waists, and well-dressed hair. Among the purest creations of female grace are his Hebe in the Museum at Berlin, and his Psyche in the Residenz at Munich. On the other hand, his dancing women are somewhat too conscious and elegant, and there is a want of naïveté in his Polyhymnia, as well as in his various representations of Venus, in which the already intentional Medicæan evidently floated before his mind as a model. But even these over-refined creations of the antique surpass in simplicity most of his similar works. The same want of naturalness may be perceived in the Graces (Fig. 358), who, moreover, as a group, are designed in a purely picturesque style. Corresponding with this group is that of the Three Graces, Aglaia, Thalia, and Euphrosyne, who seem, by common consent, to rival the others in languishing coquetry. How entirely, moreover, at that time the imitation of the antique prevailed, and what element in the antique was chiefly esteemed, may be best perceived from the marble statue of Napoleon's sister Pauline, in the Villa Borghese at Rome, who is lying outstretched on a couch "in the costume of the Medicæan Venus." *

Somewhat more pleasing is the effect produced by his male ideal figures. Thus, for instance, Paris in the Glyptothek at Munich, and Hector in the possession of Count Sommariva. In several groups also we find this more simple tone of feeling, as in the well-known one of Mars and Venus (Fig. 359). When, on the other hand, the subject demands more passionate action, Canova loses himself in an exaggerated display of the muscles and in theatrical affectation. His style appears more moderate in one of his earliest works, Theseus overcoming the Centaur, in the so-called Theseus Temple at Vienna; but in his Perseus there appears already an unfortunate imitation of the Apollo Belvedere, which produces all the more unfavourable effect, as the fatal honour has been paid to the modern work of placing it close beside the most famous antiques in the Belvedere of the Vatican. When, moreover, we look at the two fencers, Kreugas and Damoxenes, in the same gallery, and observe their repulsively exaggerated figures, the common expression of the heads, and the brutal coarseness of the whole subject, we are obliged to confess that Canova, with all his merit, has led plastic art again close to the brink of a precipice, and that other masters were needed to give it perfect purity and

* Strict truth, nevertheless, compels us to observe that the lady is only partially unclothed.

Fig. 359. Mars and Venus, by Canova.

freedom. If possible a still more revolting work of the same kind is the furious Hercules hurling Lichas against a rock. In this work, the bombastic development of the figures and the coarseness of the expression, correspond with the fearful nature of the subject.

Monuments by Canova.

Leaving these works, which rarely produce an impression of purity, we must now point out some large monuments in which Canova for the first time again has touched a genuinely plastic key-note. First in S. Apostoli in Rome there is the monument of Clement XIV. Ganganelli (1782); above is the seated figure of the Pope: on the two sides are Innocence and Moderation. Once more, after the long period in which monuments had been made the scene of comedial representation, we find true plastic arrangement, earnestness, and dignity. Then in St. Peter's the monument of Clement XIII. Rezzonico, of the year 1792 (Fig. 360), with the nobly conceived figure of the Pope in prayer, and the mighty lions as watchers by the tomb. It is true the figure of Religion, which is standing by with its halo and great cross, lacks genuine elevation of mind; and the sleeping genius with inverted torch, opposite, is somewhat feeble; but, nevertheless, the serious simplicity and solemn repose of the whole produce a pleasing effect. In comparison with the theatrical monuments of the grotesque period, we feel ourselves here suddenly transported into a purer atmosphere. Subsequently (1796—1805) in the splendid monument of the Archduchess Christina, in the church of the Augustines at Vienna, Canova fell back again into a more picturesque arrangement, and placed before the eye of the spectator a scene as in a living picture; but although this proves that his plastic principles were still subject to wavering uncertainty, yet the tone of feeling that pervades the calm mournful procession is serious and dignified. He also created the monument of Alfieri for S. Croce at Florence, and Titian's monument for S. Maria de' Frari at Venice: the latter work, with slight alterations, was erected after his death, to himself in the same church. Shortly before his death he built a splendid church in his native town Possagno, for which he worked a colossal marble statue of Religion, and a Pietà. The latter was executed in marble from his model.

Other contemporary Masters.

Contemporarily with Canova, several gifted sculptors in Rome, with equal eagerness, pursued the study of the antique, the simple beauty of which each endeavoured to imitate to the utmost. But not merely personal individuality, but also national differences interfered with and determined the greater or lesser measure of their success.

Chaudet.

For almost every nation sent its representative to this great contest, and thus took part in this new revival of sculpture. Among the French, it was Antoine Denis Chaudet (1763—1810),

who, in strict devotion to the laws of antique sculpture formed a style, the purity of which certainly lets us feel somewhat that air of coldness which pervades all the classical efforts of the French. In this style he created for the colonnade of the Pantheon at Paris, the relief of a Dying Warrior, supported

Fig. 360. Monument of Clement XIII., by Canova. St. Peter's, Rome.

in the arms of the Genius of Fame. His statue of Cincinnatus, executed for the Hall of the Senate, is perfectly simple and noble, and the equally antiquely-conceived marble statue of Napoleon, now in the Museum at Berlin, belongs to the most dignified representations of this kind.

Dannecker.

Among the Germans, Johann Heinrich Dannecker of Stuttgart (1758—1841) has the merit of having conceived the beauty of the antique with noble feeling, and of having purely expressed it in graceful works. In his earlier productions, like Canova, he was not able wholly to free himself from the style of the past century, as we see especially in the often over-elegant treatment of the hair and drapery, both in his ideal works and in portraits. Subsequently his style rises to noble purity and classic grace, so that many of his productions are among the most perfect works of modern sculpture. This is the case with his Cupid, created in a thoroughly antique spirit, and with the counterpart to it, the charming Psyche in the Rosenstein Palace near Stuttgart; also with the naïve Faun with its simple truth to nature in the palace garden at Ludwigsburg, and, above all, with the famous Ariadne, lying outstretched in soft repose on the broad back of a panther, in Herr Bethmann's house at Frankfort. In his Hector accusing Paris of effeminacy, we still perceive a touch of the theatrical pathos of the art of the previous century, masterly as is the work. On the other hand, among his purest creations, we may reckon the Maiden Lamenting the Dead Bird, the splendid Nymph pouring out water, executed in limestone, on a fountain in the Neckar Street at Stuttgart, and the group of the Two Nymphs reposing, on the reservoir in the palace gardens in the same city. These works evidence what fine architectural feeling the master possessed both in the construction and lines of his production. Less free his art develops itself in his relief compositions. On the other hand, a noble and pure feeling of nature is expressed in his portraits; above all, in his life-size and well-known bust of Schiller, and in the colossal bust of the same poet in the art-school at Stuttgart. In the same place is an equally masterly portrait of the artist himself, as well as a bust of the Baron von Taubenheim, both executed in clay. The marble bust of Lavater, in the Library at Zürich, breathes the noblest life, although in this, and in most of his other portraits, the treatment of the hair is somewhat too minutely finished. However, the noble feeling of style combined with the delicate and most life-like conception of nature is admirable as exhibited in all his portraits. This is conspicuous in the busts of the composer Zumsteeg, of General Benkendorf, of Prince Metternich, of the Archduke Charles of Austria, and many others. Lastly, Dannecker ventured to attempt an ideal figure of Christ (for the Empress of Russia), a subject which he afterwards repeated for the monument of the Prince von Thurn and Taxis, in the monastery church at Neresheim, in Swabia. This work, with its pure sense of the beautiful, exhibits noble simplicity of treatment, and an effort to obtain for sculpture the expression of Christian ideas. The same tendency is apparent also in the marble statue of the Evangelist St. John, executed for the chapel on the Rothenberg, and in the deeply feeling figure

of a Kneeling Suppliant for the monument of the hereditary Princess Ida, in the chapel of the cemetery at Oldenburg, where there is also the Lamentation of Ceres by the same master.

Sergell.

At a somewhat earlier period the Swedish sculptor Johann Tobias Sergell (1736—1813) had applied himself in Rome to the study of the antique, to which he gave expression in works such as Cupid and Psyche, Mars and Venus, the Recumbent Faun and Diomedes with the Plundered Palladium, all in the Museum at Stockholm. His follower and pupil, Johann Nikolaus Byström (born 1783) pursued the same tendency with great talent, and applied himself especially to representations of female grace and bacchantal mirth. His Drunken Cupid, his Intoxicated Bacchantal, Venus leaving her Bath, a Dancing Female and several similar works are highly extolled. Fogelberg also employed antique material in his Paris, and in his Mercury killing Argus, but at the same time he attempted in a statue of Odin to represent plastically a figure of northern mythology.

Byström.

Fogelberg.

Flaxman.

England too now comes forward independently in the development of plastic art with an important sculptor of her own. John Flaxman (1755—1826) is among those who were the earliest and the purest in reviving anew the ideas of the antique world. He may especially be designated as the first restorer of the Greek relief style, which he chiefly mastered by the study of works on vases. In this spirit his famous outlines from Homer, and subsequently his similar compositions from Æschylus and Dante are executed: all works of classical purity, and for the most part of simple grace. Even his relief of the Shield of Achilles, according to the description in the Iliad, which was repeatedly imitated in silver gilt, breathes the same spirit of antique art. Nevertheless we cannot deny, that several of these compositions, owing to the superficial character of their execution, are somewhat void and general, and are even not free from mannerism. The master also created in England a series of monuments, all noble in style and dignified in arrangement; the most distinguished of which are that of Lord Mansfield in Westminster Abbey, that of the wife of Sir Francis Baring, and the monuments of Admirals Howe and Nelson in St. Paul's. In the latter years of his life, Flaxman attempted religious subjects.

Thorwaldsen.

Besides all these masters, however, a younger one grows up, who was to surpass them all, and with his creative genius was to bring to perfection that, after which they all had striven and but partially attained. In the Dane, Bertel Thorwaldsen (1770—1844), who like Schinkell may be called a posthumous Greek, the antique seemed to revive

with new glory.* For in his long life he produced with inexhaustible imagination a countless series of works, in which the moral nobleness and chaste elegance of the best Hellenic period once more revived. When he came to Rome in 1797, Canova's star was then at its zenith; but in 1803, in the presence of Thorwaldsen's first larger creation, Jason, the first model of which he had broken to pieces, in order to execute a more beautiful one

Fig. 361. Ganymede carried away by the Eagle. Thorwaldsen.

in its place, the unenvious Canova himself confessed, that here was "un stile nuovo e grandioso." The noble Italian must even at that time have felt that the supremacy of plastic art would fall to a greater.

Reliefs.

In a series of splendid reliefs, from which among countless others I may select by way of example Achilles and Briseïs, Achilles and Priamus, Ganymede borne away by the Eagle, (Fig. 361) the Dance of the Muses, a work

* THORWALDSEN'S *Leben*, by J. M. THIELE. Three parts. (German edition. Leipzig, 1856.) Also the same author's *Outlines* of the artist's works.

Figs. 362–364. From Thorwaldsen's Procession of Alexander.

completed in nine days, Summer and Autumn, and Day and Night, Thorwaldsen enchanted the world by a distinctness, a severe simplicity and a perfect beauty of form, such as had never been seen in relief-style since the times of the Greeks. Since then we may say, the only true laws of this style have once more been established as the rule of art. In what manner Thorwaldsen adhered to the antique, and combined with it his own ideas with novelty and richness, he especially proved in the Procession of Alexander (Fig. 362—364), which by order of Napoleon in 1811 he designed in gypsum for the Quirinal, and subsequently executed in marble for the Villa of Count Sommariva on the Lake of Como. The work was repeated also for the Christiansburg at Copenhagen.

Statues. Of the numerous statues and groups of an ideal style we can only likewise cite a few by way of example. In these works also, Thorwaldsen struck the key-note of Greek sculpture; namely, calm simplicity and repose. The passionate enthusiastic element had no attraction for him; mild dignity and chaste grace are the life of his art. His figures stand out with all the unconstrained self-complacency of antique gods. The smile that they wear is only the expression of inward cheerfulness and purity. For the first time since Michael Angelo, they are beings which exist for their own sake and not for the spectator. It is true, they lack that demon-like power, and that tragic majesty, which characterize the creations of the great Florentine. They are not like those produced from the stormy surgings of a passionate mind, but they are the offspring of the pure mirror of a calm nature. For this very reason they impart to us a beautiful reflex of their own cheerful repose. For the most part they are youthful figures of the gods, Venus, Mercury, Mars, Ganymede, Cupid, Psyche, Hebe, and Apollo, which he formed. In these graceful beings he embodies a beauty, the noble charm of which springs from a deep ethical feeling. Other sculptures are executed in the genuine antique spirit, such as the beautiful statue of the Shepherd Boy, and the splendidly conceived figure of Hope.

Groups. While these separate figures are models of true plastic cultivation, the law of plastic peculiarity is still more conspicuous in his groups. If we would clearly see the advance of Thorwaldsen above Canova, and estimate the higher nobleness of form, purity of feeling, naturalness and repose of his works, we must compare his Graces (Fig. 365) with those of Canova. All further explanation would be superfluous here. Of other groups I will but only mention Bacchus and Ariadne, Mars and Venus, Cupid and Psyche, and the exquisitely designed group of Ganymede, giving drink to Jupiter's Eagle. (Fig. 366).

Besides these works of a purely ideal style, Thorwaldsen executed a series of monuments for Italy, England, and Germany, the most important of which

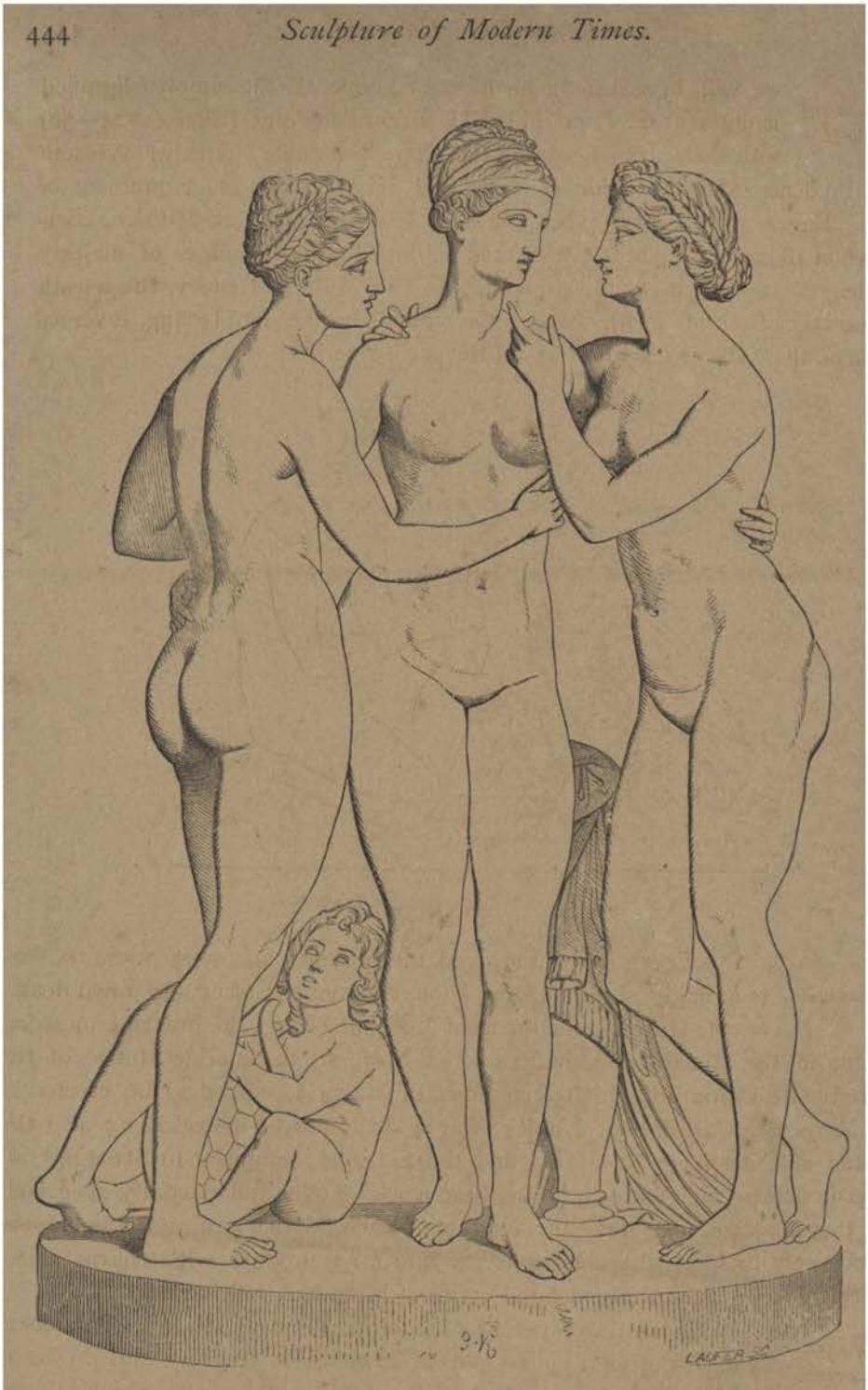

Fig. 365. The Graces, by Thorwaldsen.

Monumental Tombs.

we will here briefly mention. Above all the simply dignified monument of Pope Pius VII. in S. Peter's at Rome (1824—30) with the seated figure of the Pope, the noble figures of Wisdom and Prudence, and the Genii of Time and History. In the monument of Duke Eugene von Leuchtenberg, in the Michaelskirche at Munich, completed in 1830, the prince is represented, laying down the badges of majesty at the gate of the grave, and presenting to the Muse of History, the wreath he has taken from his head. Pure as the work is in form and feeling, it verges again on those scenic compositions of the earlier period.

Fig. 366. Ganymede and the Eagle, by Thorwaldsen.

Monuments.

Among his statues and monuments we must mention the touchingly simple Dying Lion, the symbol of fidelity until death, on the famous monument at Lucerne (1821), the brazen equestrian statue of the Elector Maximilian I. at Munich, the marble statue of the unfortunate Conradin, which King Max of Bavaria ordered to be erected in S. Maria del Carmine at Naples after a design by Thorwaldsen; also the statue of Guttenberg at Mainz, and the Schiller monument at Stuttgart, all executed between 1832—39. In these works, noble and partially successful as they are, we feel nevertheless that Thorwaldsen's genius belonged too exclusively to ideal subjects, to allow him to reproduce with characteristic distinctness the accurately defined figure of historical individuals.

Religious Subjects.

In the later period of his life, Thorwaldsen, like Dannecker and Flaxman, applied himself to religious subjects, and produced in the third decennary a series of biblical figures, which, like a second world, stand opposed to his classical antique works. No building of

modern times can exhibit ornament like that of the Frauenkirche at Copenhagen, the whole of the plastic decoration of which was the work of Thorwaldsen. In the pediment, we see St. John the Baptist preaching in the Wilderness; in the porch there is a grand frieze with the Entry of Christ into Jerusalem, then within the church there are a number of reliefs from the Life of Christ, His Baptism, and the Institution of the Last Supper; the statues of the twelve Apostles, and on the altar niche the colossal statue of Christ, for which he made six models, as the first five failed to satisfy him. To these incomparable sculptures also belongs the beautiful angel, holding the font, and in the altar niche an extensive frieze representation of Christ on His way to Golgotha, a work which in extent and importance equals the frieze of Alexander's Procession. In these works, especially in the noble figure of Christ, a close league is concluded anew between antique beauty of form and a purely Christian subject.

Thorwaldsen's productiveness was so great that his biographer gives the number of his separate works at more than 560. Sketchy as the remarks are to which I am here obliged to limit myself, yet they sufficiently show what thorough influence the great master obtained on the development of modern sculpture. By truly reviving the antique sense of the beautiful, he forms, with Goethe the poet and Schinkel the architect, the triumvirate which conquered new laws for the whole kingdom of art.

This revival of a genuine ideal art was also however of the utmost importance to that other branch of artistic work, which devotes itself more to the representation of historical and individual life. In the latter period of the expiring baroque style, portraits, especially in public monuments, had assumed a false, hollow ideality, resulting from affectation. Instead of idealizing, they had ultimately fallen into involuntary caricature. To counteract this mannerism, a return to the simple truth of nature was necessary. Even in the fifteenth century, the German artistic spirit had successfully brought into play that accurate conception of individual life which especially harmonized with its own nature, and had even applied it to subjects of a thoroughly ideal purport. Now this old path, long neglected, was to be reopened, and by profound attention to the characteristic marks of individual personages, this branch of plastic work was also newly revived.

Schadow.

The merit of having decidedly adopted this course belongs to the Berlin artist, Johann Gottfried Schadow (1764—1850). His master, Johann Tassaert (1729—88), the last offshoot of that chain of Netherland artists who were employed in Berlin, had, in the statues of the Generals Seidlitz and Keith in the Wilhelmsplatz, inclined to the introduction of the costume of the period, though not wholly without constraint. Schadow's works, however, in their unpretending simplicity give the full

impression of life and individual truth. Thus, for instance, admirable freshness is exhibited in the marble statues of General Ziethen and Prince Leopold of Dessau, formerly placed like that of his master on the Wilhelmsplatz at Berlin, and now supplanted by bronze copies.* This is also the case in the monument of the Count von der Mark in the Dorotheenkirche in the same city, and in the statue of Frederic the Great in the Theatre Square at Stettin. In Luther's monument in the market-place at Wittenberg, we miss the full expression of the mental energy of the great Reformer; and in Blücher's statue at Rostock, Schadow was obliged to yield to idealistic demands, contrary to his own will.

Berlin School.

The further development of this style has nowhere produced such beautiful results as in the Berlin School. It is true here, also, there is no lack of those who are deeply rooted in antique ideas, such as Friedrich Tieck (1776—1851), who created the plastic ornament of the theatre built by Schinkel; but the basis of the productions there is the style introduced by Schadow. The most excellent of the followers of this artist was Christian Rauch (1777—1857), who, in his long and active life, both by teaching and example, ensured the triumph of this style.† He could, however, only do this by delineating the individual form of historical personages in its utmost distinctness, though softening the asperities and hardnesses which such a mode of representation must entail, by a breath of antique beauty. We perceive this reconcilement of nature and the antique in one of his earliest works, the marble statue of Queen Louise, in the Mausoleum at Charlottenburg, finished in 1813; a work equalled by few modern productions in nobleness of feeling and beauty of execution (Fig. 367). A simplified repetition, in which the seriousness of the monumental work is somewhat more strongly exhibited, was created by the master for Potsdam; subsequently, in a still more simple and grand style he designed the monument of the Queen of Hanover for the Mausoleum at Herrnhausen. In other tasks also, where he had to overcome the difficulties of modern costume, as in the marble statues of Generals Scharnhorst and Bülow (1815—1822), near the guard-house in Berlin, a truly monumental style of severe nobleness is combined with an unsurpassably simple, and fine feeling of nature. In the reliefs of the pedestals, the memorable incidents to which the work refers, are expressed by a few symbolical figures of classic beauty. At

Tieck.

Rauch.

* The manner in which this change was conducted shows little respect for works of art. According to report the originals were transplanted in the court of the barracks. It seems from this that the atmospheric influences there are less pernicious than in the *Wilhelmsplatz*.

† An excellent characterization of the artistic development of this master is given by F. KUGLER in the *Deutschen Kunstblatt*, 1858.

Fig. 367. Monument of Queen Louise, by Rauch.- Charlottenburg.

the same time (1820) appeared the bronze statue of Blücher for the Blücher-platz at Breslau, representing the "Marschall Vorwärts," with bold advancing action. This is the only one of Rauch's works, which, owing to a design by Schadow, displays a more picturesquely excited moment, instead of plastic calmness. More in his own way is the statue of the hero, executed by the master for the bronze monument in the Opera Square at Berlin (1826) which, in its severe plastic conception, powerfully exhibits the bold, warlike, ardour of the vigorous old general. In the rich reliefs of the pedestal there are some historical scenes treated simply in the costume of the period, and some symbolic representations, which, however, are not perfectly harmonious in their mutual relation.

To the year 1826 belongs the brazen monument of August Hermann Franke at Halle. It consists of a group, the central point of which is that noble man, the founder of the famous orphanage (Fig. 368). With genuine plastic distinctness his connexion with the youthful world is expressed by two naïvely and feelingly-conceived children, standing by his side. Similarly noble is the group of the two first Christian Polish princes in the Cathedral at Posen. To these may be added the dignified statue of Albrecht Dürer at Nuremberg, and the richly and nobly executed monument of King Maximilian I. at Munich. To the epoch of 1839—1851 also belongs the grand Friedrichs monument at Berlin, one of the most important and most original works of sculpture in modern times, inexhaustibly rich in excellent touches, and masterly in the characterization of the most different figures, as well as in the careful execution of every detail. The structure of the pyramidal work, which is crowned with the colossal equestrian statue of the great king, is boldly effective: the principal figure is full of vigorous individual life. Nevertheless, the whole work has a strong touch of the picturesque, and the groups on the four sides of the pedestal, which are gradated from the insulated figure to perfect bas-relief, bear affinity, although classically fine in detail, with the picturesque compositions of the Middle Ages. Still we cannot but admire the youthfully vigorous power of the aged master, who, in this gigantic work has created with such life-like touches a genuinely national monument of the great king. A passing declension of his power is all that can be traced in the two bronze statues of Generals York and Gneisenau (1855); yet the hindrances to a perfectly free solution of the task probably lay in the requirement that both these works should be placed near the Blücher monument, and should stand in connexion with it. For in the last statues executed by the master in his extreme old age, namely, that of Kant for Königsberg, and the agriculturist Thaer for Berlin, the conception of individual characteristics displays energetic freshness of mind and life-like truthfulness to nature.

Fig. 368. Monument of Aug. Herm. Franke at Halle.

Besides these monuments in which the display of individual characterization is elevated to historical dignity and invested with a stamp of imperishableness, Rauch also produced works of an ideal kind possessing classical perfection. Especially in the six marble Victories for the Walhalla (1833—1842) the character of victory-giving divinities is combined with the individual expression of a common human feeling. To his later years belongs the marble group of Moses, supported in prayer by Aaron and Hur, which was executed after his model. Designed as a whole, with unsurpassable beauty of lines, it is somewhat too general in form, a fault nowhere to be found in any other of Rauch's ideal works. The reason for this probably lies in the thoroughly unplastic nature of the subject, the significance of which can only be represented in a relief, or still better, in a painting. From its isolation the work has acquired an air of chilling design, and we feel as if the task had been urged upon the master of representing the idea of the ruler's power supported by the priest and soldier. With this idea, sculpture compounded as far as she was able, and, at any rate, has produced a masterpiece of plastic lines.

If I mention, in conclusion, that Rauch, besides these great works, executed countless portraits, especially marble busts of the highest excellence, in which the intellectual conception of the individual is combined with a masterly perfection of technical treatment, I shall still have given but a scanty outline of his works. From this we see, that Rauch, very differently to Thorwaldsen, did not seek to embody the ideal conceptions produced by his exuberant fancy, but that almost exclusively he started with a given personality, elevating this with the most faithful attention to its individual characteristics to a nobleness of style and an historical importance, which even in figures of the most exact realism, displayed the ideal element and produced a monumental effect. This loving attention and careful execution gave, however, to the Berlin school that healthful basis on which it has risen to such important results. We must also draw attention to the essential and characteristic fact, that Rauch kept aloof in his creations from a religious class of subjects, and in the same way made no concessions to the Romantic style of conception.

Rauch's School. Drake.

Among Rauch's followers and pupils we must first mention Friedrich Drake as one of the ablest and most productive. His simple and unpretending statue of Frederic William III. in the Thiergarten, with its charmingly naïve relief frieze on the pedestal, is well known. In this relief frieze the artist has entwined as an exquisite band round the circular socle, a series of well designed scenes delineating the life of simple man in a state of nature, and thus has ingeniously given his work a reference to surrounding objects. Similar in kind is the marble statue of

the deceased Prince von Putbus, for the Castle Park at Putbus, an unpretending and noble work, the pedestal of which is also decorated with reliefs representing the culture of art and science by the deceased. Among his ideal figures is the colossal form of a female vine-dresser, which is distinguished for life-like action and graceful power. Drake brings into these creations of an ideal kind, a touch of genuine German feeling, like that which speaks to us in Weber's melodies. This is the case for instance in the eight colossal figures of the Prussian Provinces, which executed in gypsum, adorn the White Hall of the Berlin Palace. For the palace bridge at Berlin, he designed a marble group distinguished for its vigorous life, and for its beautiful plastic flow of lines. It is the nervous figure of a warrior, plunging his sword into the sheath on the accomplishment of some warlike act, and at the same moment receiving the crown from the hands of Victory who is hovering over head. Among his monumental statues, the bronze monument of Justus Möser erected at Osnabrück in 1836, belongs to his earlier works. It characteristically delineates the figure of the honest German patriot. The statue of John Frederic the Magnanimous for the market-place at Jena is genuinely monumental in bearing; the weight of the mediæval coat of mail and the broad masses of the electoral mantle being skilfully applied in the characterization. More important, however, is the colossal brazen equestrian statue of King William of Prussia for one of the portals of the Iron bridge at Cologne. Free and bold, seated on a powerful battlehorse, the figure of the heroic Prince presents a vigorous but yet simple appearance. It is a pity that the work from its unfavourable station cannot be thoroughly appreciated, and that it is thus not able to atone for the error of injuring the former splendid view of the town by the unwarrantable position of the monstrous bridge. Of Drake's public monuments, we have yet to mention the noble marble statue of Christian Rauch, which has been placed in the Vestibule of the Museum; also the bronze statue of Schinkel in the square in front of the School of Architecture (Fig. 369) which depicts the great master in an animated and fine characteristic attitude, while four Caryatidæ on the pedestal classically represent the separate arts in which he has distinguished himself. In the same square are the reliefs on Beuth's statue, also by Drake; compositions full of life and freshness, in which the flourishing of various branches of industry under the fostering care of Beuth, is splendidly delineated. We see the advance of ironwork through Borsig and other Coryphei of that branch of labour; the printing of texture and books are represented, and in the latter Alexander von Humboldt's figure is ingeniously introduced; a photographer also appears, pursuing his art; the whole is full of beautiful and well conceived ideas. The statue of Melanchthon also, which Drake executed in bronze for the market-place at Wittenberg, is highly characteristic. Among

Fig. 369. Statue of Schinkel, by Drake.

his ideal compositions are the noble statues of the Christian Virtues on the monument of the Duchess Pauline of Nassau in the cemetery at Wiesbaden, and the monument, executed in 1869 and designed for Aix-la-Chapelle, of the fallen warrior, supported and comforted in his last moments by an angel who has hastened to him.

Schievelbein.

Hermann Schievelbein (1817—1867), who died at an early age, is distinguished for richness of imagination. Noble conception, loving execution, and a charming poetic feeling pervade his numerous works, in which he faithfully adheres to the tendency of the school founded by Rauch. His principal work is the grand frieze more than two hundred feet in length, but unfortunately only executed in stucco, which has been placed in a most unfavourable position in the Greek court of the new museum at Berlin, and therefore is too little known and appreciated. It depicts the ruin of Pompeii in a series of touching scenes. In the centre is enthroned the gloomy evil-portending figure of Hades, and on either side Helios and Silenus are plunging into the night, as if they would not witness the terrible event. Scenes of wild flight and despair fill the vast space, among which we have selected for illustration but that of the temple of Isis (Fig. 370). In spite

Fig. 370. From the Frieze in the Greek Court of the New Museum at Berlin.

of some deficiencies in the composition of the relief, the whole work is full of thrilling power, full of fascinating touches of poetry. Schievelbein executed one of the marble groups for the Palace bridge, namely that of Minerva instructing the warrior in the use of arms, a work distinguished for the beauty of its lines and its life-like action. The artist entered the field of historical characterization in the colossal relief in burnt clay for the Dirschauer bridge, representing the introduction of Christian civilization into Prussia through the knights of the order. In this attractive composition the master has justly laid emphasis on general human characteristics, which he has exhibited with the softness and delicacy familiar to him. The colossal figure also of the high-master Hermann von Salza for the Marienburger bridge belongs to the

same class. The profound feeling of the artist led him also to religious subjects, and certainly among the noblest modern creations of this kind is his design for a fountain of St. John, by the execution of which art would be truly enriched and advanced. His last and still uncompleted works belong to the modern world. One was the statue of Stein intended for the Lustgarten, which depicts this important statesman with vigorous characterization, while on the pedestal, scenes from the War of Deliverance will be introduced, and four statues of the Virtues are going to be placed at the corners. The other was a design by Schievelbein for the rich sculptures on the base of an equestrian statue of Frederic William III., which Bläser was executing for Cologne; a great relief frieze, and then four equestrian figures in relief, which with eight other standing figures were to have surrounded the pedestal. It is a composition in which, apart from the beauty of the detail, the picturesque arrangement of the Friedrich monument is not merely doubtfully repeated, but even increased.

Bläser. An able artist in a similar style is Gustav Bläser, who executed one of the most beautiful groups of the Palace bridge; namely, Pallas Athene supporting the warrior in contest, a work full of graceful action and vigorous energy of expression. For Magdeburg he created the simple and able bronze statue of the Burgomaster Franke, and for the Dirschauer bridge, the great terra-cotta relief, which depicts the consecration of this bridge by King Frederic William IV., a subject in which modern costume prevents all freedom of composition. He represented the same king in a colossal equestrian figure designed for the second portal of the Cologne railway bridge; the figure is dignified and suitable, yet it is devoid of bolder life, the king never having exhibited great horsemanship. For Cologne the artist has recently received the commission to complete the equestrian statue of King Frederic William III., the pedestal of which was designed by Schievelbein.

A. Wolff. Among the sculptors who were employed for the Palace bridge, we must mention Albert Wolff, whose group must however be reckoned among the least successful. The subject Minerva leading the warrior to the battle, affords certainly little scope for plastic treatment, and altogether from the small space allotted to sculpture in this splendid monument, it could only acquire a life-like form through the gifted conception of a superior master. More pleasing is the equestrian statue of King Ernst August, executed for Hanover, which with fine characterization exhibits the stately appearance of the prince in his becoming Hussar uniform. A passionately animated group was produced by the artist in the bronze work representing a youth on horseback attacked by a lion, which as a counterpart to the Amazon, adorns the staircase of the Museum at Berlin.

A. Kiss. The executor of the Amazon, August Kiss (1802—1865) one of the older masters of the Berlin school has gained for himself world-wide fame in this group, which is designed with such unusual power and is full of truthfulness to nature. He belongs altogether less to ideal sculptors, for the whole weight of the work rests on the excellent representation of the horse, and even in his equestrian statues he succeeds better in delineating the natural life of the animal than the intellectual expression of the man. This is the case in the monuments of King Frederic William III., which he executed for Breslau and Königsberg. Less favourable is the effect produced by the simple statue of the same king, which is at Potsdam. For Dessau he likewise executed a monument of Duke Leopold Friedrich Franz, which like all the rest of the works of this master is in bronze. He returned once more to his favourite class of subjects in the colossal bronze groups of St. Michael and St. George in contest with the dragon, works, which however betray a certain exaggeration of naturalistic conception.

Wichmann. In contrast to this master, another artist of the same school, Ludwig Wichmann (1788—1859) worked exclusively in marble, and this material corresponded with his taste, which was principally inclined to the display of loveliness. Several of his genre figures are very successful, as are also his spirited portrait busts; on the other hand his group on the Palace bridge, the Goddess of Victory raising the Wounded Warrior, exhibits a want of monumental seriousness.

Wredow. The same may be said of the group by the classic Wredow, representing the Warrior borne upwards by Victory. In antique subjects, as in his fine statues of Ganymedé, a high perfection of form is apparent, but this nevertheless does not conceal from us the want of creative imagination. Full of gushing life, which, however, occasionally

T. Kalide. expresses itself in unrestrained coarseness, is Theodore Kalide (1861—1863), whose Boy with the Swan has justly from its naïveté become a favourite figure in fountains, while the female Bacchanal throwing herself across a Panther appears pervaded by a wanton excess of sensual life. (Fig. 371). A predominantly ideal tendency marks the productions of Hermann Heidel (1810—1865) who died too early—this is apparent

H. Heidel. in the Blind Œdipus led by his Daughter, in the Iphigenia, and especially in his compositions from Anacreon and from the Odyssey, in which he has successfully imparted touching feeling to antique material. He designed for Halle the simple and able statue of the composer Händel.

A. Fischer. On the other hand, A. Fischer belongs to the artists who successfully adhered to Rauch's style. This is especially apparent in the ideal groups from the War of Deliverance, designed

for the Belle Alliance Square. Lastly we must not forget Haagen who was occupied for years in completing Rauch's later works and who adorned the Thaer monument with some freshly conceived reliefs. Among later followers of the same school, Rheinhold Begas has recently drawn attention by his spirited design for the Schiller monument, and by many other works in the genre style finely conceived, though occasionally somewhat too naturalistic in the treatment of the flesh. The old Faun instructing a young one on the flute; Venus consoling a weeping Cupid; Cupid drinking, (Fig. 372) and

Haagen.

R. Begas.

Fig. 371. Theodore Kalide's Bacchanal.

similar scenes, are from their fresh feeling of nature among the most exquisite and spirited productions of this kind, in spite of occasionally too strong an inclination to the picturesque. Wilhelm Wolff must lastly be mentioned as an excellent sculptor of animals.*

W. Wolff.

* With regard to modern Berlin sculpture, cf. my essay in WESTERMANN'S *Monatsheften*, 1858, printed more in detail in the *Kunsthistorischen Studien.* (Stuttgart, 1869.)

Ernst Rietschel.

Ernst Rietschel (1804—1860), however, towers above all in depth of conception, delicacy of feeling, and versatility of creative power. He first worked under Rauch in Munich, at the Maximilian monument, then he went to Italy, and on his return, when only twenty-seven years of age, he executed the seated bronze statue of King Friedrich August of Saxony, for the Zwingerhof at Dresden. Having then settled in that city, he produced through a series of years, though frequently

Fig. 372. Cupid Drinking, by R. Begas.

worn down by illness, a number of works, in which mental vigour, tenderness of feeling, and nobleness of form are combined. The compositions for the pediments of the theatre of Dresden, which has been burnt down, and for that of the opera house at Berlin, in which subjects from antique myths are delineated with much life, belong to the ideal class. Also smaller representations of the same kind, such as the reliefs of the Four parts of the Day, of the Panther tamed by Cupid, and of the Panther running away with Cupid, are full

of charming naïveté and grace. The numerous reliefs on the Museum at Dresden, executed after his designs, are also ideal in subject, while the statues of great artists created for the same place, as well as the statues of poets previously worked for the theatre, evince an equally pure taste for the conception of individual characteristics.

This quality was developed into monumental importance in a series of public statues. The first was the simple and dignified monument of Thaer in Leipzig. More important, however, is the famous bronze statue of Lessing in Brunswick (Fig. 373). In the exact emphasizing of special characteristics,

Fig. 373. Statue of Lessing. Brunswick.

Fig. 374. Statue of Luther. Worms.

and in obeying the requirements of time and individuality, he went even a step beyond Rauch, and introduced a greater degree of realism into monumental sculpture, ennobling it, however, by spirited and energetic chara-

terization, and by profound conception and delineation of the whole personality. His Goethe and Schiller monument at Weimar affords in this sense a model representation of every characteristic belonging to the two poets, so that we feel, as it were, the plastic reflex of their own innermost nature; only, from the introduction of the symbolic idea of the wreath which brings an action into the group, once for all, not strikingly distinct on the first impression, the general effect is necessarily injured. His next work was the excellent monument of Karl Maria von Weber in Dresden, where the difficult task of giving plastic expression to the nature of a musician, is solved with admirable simplicity and delicacy. Lastly, in the Luther monument at Worms, a work extremely grand in its whole design, Rietschel himself executed the model for the statue of Luther (Fig. 374) shortly before his death. The Reformer in his bold truthfulness and steadfast confidence in God, is so simply great, so thrillingly depicted, and with such monumental dignity, that he at any rate equals the statue of that other Liberator, Lessing. In both works, plastic art has reached the highest aim of this kind of sculpture: it has produced with imperishable power in monumental form the intellectual and moral ideals of the nation in the persons of their noblest representatives.

Lastly, the deep religious feeling of the master has found a no less beautiful and touching expression in a splendid plastic creation, the marble group of the Virgin with the Body of her Son, which was executed for the Friedenskirche at Sans Souci.

A. Wittig, A. Donndorf, G. Kietz.

Among Rietschel's pupils we may distinguish A. Wittig, now at Düsseldorf, on account of his splendid group of Hagar. Also, Ad. Donndorf and Gust. Kietz, to whom the completion of the Luther monument was assigned. This work had been designed by the master as a general memorial of the Reformation. Hence Luther is placed on a high pedestal, round which are introduced the seated figures of the four preceding Champions, Peter Waldus, John Wicliffe, Girolamo Savonarola, and John Huss. Among these, the reflective and splendid figure of Wicliffe still proceeds from Rietschel himself; the fiery and powerful preacher of repentance, Savonarola, and the attractive Waldus, who is looking around him with a bright expression, are by Donndorf, who certainly, after Rietschel, produced the best part of the monument. The figure of Huss by Kietz, in its careless sentimental attitude, corresponds but little with the idea of the fanatical Bohemian. Round three sides of this central part of the monument a wall crowned with battlements extends, illustrating the idea of a "sure fortress." The front and entirely open side contains the entrance. At the four corners of the wall appear at the back, Melanchthon and Reuchlin; in front Frederic the Wise and Philip of Hesse, as promoters of the Reformation. In Reuchlin, Donndorf has splendidly characterized the free humanist; in Frederic the

Wise he has created a solid and genuinely monumental figure, while Kietz has conceived Melanchthon far too pedantically, and only in the bold figure of Philip has he displayed a certain freshness of feeling. At the centre of each of the three walls are to be seen seated females: the profoundly conceived figure of the Mourning Magdeburg by Donndorf, the very inferior figure of Augsburg by Kietz, and lastly, the somewhat too superficially designed figure of Spires, which was but subsequently assigned to Schilling. The reliefs from the life of the Reformer, which appear on the central pedestal, are throughout feeble. The doubt which the whole composition inspires, I have expressed in another place.* In spite of this, this mighty work, like the Friedrichs-monument, deserves a high standard among the plastic productions of the present time, although neither of these grand creations are free from a preponderance of the picturesque tendency.

Hähnel.

Besides Rietschel, Ernst Hähnel has also produced a series of plastic works at Dresden, which exhibits an independent return to the antique, combined with great imagination. Thus, for instance, in the passionate Bacchanalian frieze on the attic of the theatre; also in the reliefs executed after his designs, which appear in the Museum, the plastic decoration of which he shared with Rietschel. In the statues of artists worked for the same building, of which I will only mention Raphael and Michael Angelo, he is no less pleasing in the dignified delineation of individual life. To an earlier period (1845) belongs the powerfully conceived monument of Beethoven at Bonn, with its spirited reliefs on the pedestal, depicting with fine characterization Church music (Fig. 375) Secular music, and Symphony. The latter especially is full of spirit, the separate movements being symbolized by genii, who are hovering round the principal figure; also the statue of Charles IV. at Prague, on the pedestal of which are the finely characterized figures of the Four Faculties. Recently (till 1867) Hähnel executed the monument of King Friedrich August II. at Dresden; upon a high pedestal surrounded by the seated figures of the Four Cardinal Virtues, rises the figure of the prince, enveloped in the royal mantle, his left hand resting on his sword, and his right holding the documents of the Constitution. Lastly, Vienna received in 1867 from the hand of the master, the equestrian statue of Prince Schwarzenberg.

Schilling.

As in Hähnel's art, the effort after ideality is predominant, on which account he is most successful in works of this kind, he is followed in this style by the richly gifted Johannes Schilling, whom we have just mentioned in reference to the Luther monument, and who executed the two noble groups of Day and Night for the Brühl Terrace

* In the *Zeitschr. fur bildende Kunst. Jahrg.* iv.

at Dresden; works which are among the most successful creations of modern plastic art. Under Fig. 376 we have given an illustration of the highly poetic group of Night.

Fig. 375. Church Music. From Hähnel's Beethoven Monument.

E. v. d. Launitz.

Eduard von der Launitz (1797—1869), who first received in Thorwaldsen's school an inclination to the adoption of the antique, which subsequently imparted a noble style to all his works, was

also an artist full of classical finish and fine feeling. Besides numerous monuments, in which he displayed that classic tendency, he exhibited in various portraits a taste for the fine and characteristic delineation of individual life. The classically noble plastic decoration of the theatre at Frankfort, as well as the statues on the Exchange and the Holy Ghost Hospital there, are his work. A beautiful design for a monument to the Emperor Nicholas of

Fig. 376. Schilling's Group of the Night. Dresden.

Russia, who died in 1855, was never executed; on the other hand, Frankfort received from his hand, in 1857, the Guttenburg Monument at the Jubilee in honour of the Invention of Printing. On a richly constructed base, which contains the statues of the four chief seats of the earliest book-printing establishments, Strasburg, Mainz, Frankfort, and Venice, and the seated

statues of Theology, Poetry, Natural Science and Industry, rise the colossal figures of the three combined inventors, Guttenberg, Schöffer and Fust, characteristic figures, in the well-treated costume of the period. It is at any rate one of the most important and valuable public monuments of Germany, though it would gain in life-like power, if its character as a fountain which the master had in view would be at last realized. Two simpler monuments, one to Guiollet, the founder of the Frankfort Promenades, and another to Moritz von Bethmann, who had rendered the town important services, are to be seen in the beautiful pleasure ground surrounding the town.

Schwanthaler.

An essentially different style was introduced into Munich by the artist Ludwig Schwanthaler (1802—1848). Stimulated by repeated visits to Rome, he started with the antique ideas, as they had been revived there by Thorwaldsen. In this style he created the interior plastic decoration of the Glyptothek, the fine reliefs of which exhibit noble elegance of style and great talent for composition. He also furnished the plastic decoration for the new Königsbau which partially shows a similar style, but in some parts, as, for instance, in the frieze of the Crusades, 266 feet in length, he blended antique forms with Romantic subjects. An overwhelming imagination and a rare inexhaustibleness of invention gush forth in these works, and prove what ease of production belonged to the master. In the richness of his creative power he stands perhaps foremost among all modern sculptors. But the weakness of an enfeebled frame, and probably also the rapidity with which King Ludwig urged forward his Munich works, rarely allowed Schwanthaler to arrive at a pure perfection of form, so that most of his productions, in spite of the spirited life of the design, fail in presenting a truly life-like impression, and rather acquire a superficial and decorative effect.

For the Walhalla, Schwanthaler created the marble groups of the two pediments; one after Rauch's design, representing the Second Deliverance of Germania, and the other the Hermann Battle; the latter, in spite of its excellent and thrilling touches, is deficient in power as regards the general effect.

Schwanthaler also executed a number of large and partly colossal bronze monuments. Among these, the ideal statue of Bavaria, 54 feet in height, in front of the Ruhmeshalle, is a work on the whole of genuine monumental design, and effectively executed. If a complete individualizing is not obtained in it, this may be principally traced to the peculiarity of the subject, which was thoroughly abstract in character. Among the other works, his figures from the Middle Ages, are the most successful. Thus, for instance, the twelve magnificently gilt bronze figures of Bavarian Sovereigns in the Throne Room of the Königsbau at Munich, evidently an imitation of the Innsbruck Maximilian Monument. Knightly in action and stately in position, they

show what a perception and appreciation Schwanthaler possessed for genuine monumental bearing. Similar in character are the statues of Tilly and Wrede in the Generals' Hall. In such works, as in the Walhalla group and the Crusade frieze, we feel the *Romantic* spirit of the time, which, first stimulated by the war of deliverance, burst forth subsequently in life, literature, and art. Wherever, on the other hand, he had to give a plastic stamp to the vehicles of modern intellectual life, in spite of the frequently admirable monumental character of the whole design, there is a lack of deeper absorption in the special spirit of the task, and of that finer execution which imbues every line with the fundamental character of the whole. This is least apparent in Kreittmayr's statue in Munich; whereas works such as Goethe's statue at Frankfort, and Mozart's monument at Salzburg, may be even designated as failures.

Schwanthaler's School.

Schwanthaler's school allowed this want of feeling for the finer life of the form, and for the plastic animation of the entire figure, to degenerate into indifference and coarseness. The best are still the earlier works, especially the Orlando di Lasso by Widnmann, and Gluck by Brugger, which have recently been moved from the Odeonsplatz to the Promenadenplatz.* But when we look at the latest bronze figures of the Maximilian Strasse, and at the monument of the Elector Max Emmanuel in the Promenadenplatz, we cannot but entertain a just doubt as to the advance of sculpture there. The equestrian statue of King Ludwig by Widnmann is distinguished, it is true, from most of the other monuments by fineness of form and loving care of execution; but its fundamental idea—King Ludwig is half mediæval, half modern in conception, and his horse is accompanied by two pages—is so unplastic and uncertain, that the monumental effect and the harmonious feeling of the whole, must inevitably sensibly suffer from it.

Knabl.

Recently Joseph Knabl has appeared as a successful reviver of mediæval wood-carving, the deep feeling of which he displays in noble and purified forms. This is the case, for instance, in the splendid high altar in the Frauenkirche. Only, unfortunately, a just idea of the polychromy of the Middle Ages has not been yet acquired. In such questions, as in all others, no half measures avail. Either the artist has never thought of colour—and in that case all painting is an evil—or he has relied on

* This removal of the statues is an inconceivable barbarism, and proves that in the present day, with all the theoretic culture of æsthetic feeling, there can in practice be little sense of what is monumentally suitable. It is true that for many of these modern statues it is all the same where they stand, because they are equally bad everywhere. In order to bring into view the five statues now placed on the Promenadenplatz a second barbarism has been committed by cutting down one of the rows of trees.

the assistance of colour, and then polychromy must be decidedly applied. In Munich an unfortunate middle course has been adopted.

Vienna. Gasser. In Vienna, the early deceased Hans Gasser (1817—1868) was among the most distinguished sculptors of Austria, both in life-like portrait busts, among which we may mention those of Jenny Lind, Rahl, Marko, Szechenyi, and in freshly-conceived ideal figures; for example, in his statues for the arsenals of Vienna and Trieste, for the Karl theatre, for the armoury, and for the new opera house at Vienna, he has shown himself to be a gifted artist. In Wiemar he executed the simple and dignified bronze statue of Wieland. In Vienna also, Fernkorn, a pupil of Schwanthaler's, has endeavoured to impart to the romantic tendency a fresher naturalistic life. This is evident in the effective composition of St. George slaying the Dragon. The equestrian statue of the Archduke Charles betrays, on the other hand, in spite of the power of the attitude, a sensible deficiency in plastic calmness, and lapses more into the picturesque style. The equestrian statue of Prince Eugene (1865) is also extremely animated, although we do not miss in it the plastic character so much as in the former. By conceiving the horse of the rider as rearing, the artist has added not a little to the difficulties of the outline.

Fernkorn.

French Sculpture. Modern sculpture in France, ever since the end of the last century, when Chaudet gave it an impulse to severe classic style, has exhibited tendencies similar to those in Germany; but nevertheless with very different results. The Frenchman, in all he does, impelled by his great talent for form, strives after outward perfection and after the charm of sensual appearance. Richness of idea and depth of feeling he admits only so far, as they do not affect the flowing outline of the form. For this reason he possesses an undeniable talent for plastic creation, and this was brilliantly displayed as early as the thirteenth century. But he falls, at that period equally apparent, all the more easily into conventional mannerism. In addition to this he exhibits an inclination to passionately animated delineations, which, however, instead of being based on profound psychological perception, are too easily satisfied with theatrical passion and declamatory pathos. Hence almost all French works of sculpture are of an outwardly attractive and even dazzling character, though frequently devoid of all deeper ideal value.

This is chiefly apparent in idealistic sculpture. That this style was extensively cultivated in France is owing to the close relation in which it was brought to architecture. A series of important buildings required and received their decoration from plastic art, which thus learned to adapt itself to architectural conditions and acquired a distinct law of style. But almost all these works

are to a great extent more cold, reflective, and decorative than works of the same kind produced in Germany. The best productions of the French in this branch of art bear the same relation to the best German works, as French tragedy does to the German, as, for instance, Racine's Phedré to Goethe's Iphigenia; and this includes both their excellences and defects.

Bosio. At the head of this classic list of sculptors stands François Joseph Bosio (1769—1845), whom we meet with in some marble works in the gallery of the Louvre (Hyazinth, the nymph Salmacis, and Aristœos), as a successful imitator of the antique, while a Madonna bust in the same place appears strikingly insignificant and devoid of feeling. His classic tendency suffered a kind of martyrdom in the commission to execute the reliefs for the Vendôme Column. He also designed the Quadriga for the Triumphal Arch of the Place Caroussel. In the Chapelle Expiatoire, erected during the reign of Louis XVIII., the group to the right is very nobly conceived, although it is not entirely a successfully-designed work. It exhibits Louis XVII. receiving comfort from an Angel. The group to the left, representing Queen Marie Antoinette supported by "Religion," was executed by Jean Pierre Cortot (born 1787, died 1843). Excellent

Cortot. in design, we are sensible of the want of deeper feeling. It is too abstract in character, and the figure of Religion is not conceived with sufficient life. It ought rather to place the heavy cross aside, in order more seriously to assist the unhappy queen.

By Cortot, also, is the group in the pediment of the Palais des Deputés, intended as an allegorical glorification of France, and of the constitution of 1830. On the Arc de l'Etoile he executed the relief which represents Napoleon crowned by Victory. It is classically tedious.

Pradier. No one has depicted female beauty in the pure sensual charm of its attractions so perfectly as the Genevese James Pradier (1790—1852). He is aided in this by the utmost perfection of his soft treatment of the marble, as is sufficiently shown in his Phryne and "Light Poetry." Some of his works, designed after the antique, which are to be seen in the Gallery of the Louvre, exhibit great talent for composition and for the arrangement of the lines, a fine feeling for outline, and with it perfect technical skill. How grand and energetic Pradier can occasionally be is shown in his chained Prometheus; how life-like and bold he can be in action is evidenced by his Niobe group (1822). Charming and pleasing is his Psyche, on the upper part of whose arm a butterfly has settled; life-like and graceful is his Atalanta, who is fastening her sandals (1850); excellent also is the despairing Sappho, the last work of the master. That Pradier, in his whole bias, is little suited to religious representations is shown in the works he produced for St. Clotilde and for the Madeleine. All the more

excellent, on the other hand, are his works created in a more decorative style. Thus, for instance, the statues of the serious and comic Muses on the Fontaine Molière; also the allegorical figures on the beautifully-designed fountain at Nîmes, in which fineness of form, and noble and distinct treatment of the drapery are combined with an excellent arrangement of the lines. The two pupils of Pradier, Lequesne and Guillaume, may be mentioned as able followers of their master. A. J. Clésinger falls decidedly into a voluptuous and even wanton style; his Woman bitten by a Serpent (1847), and his Female Bacchanal (1848), works which at first excited a sensation, possess but a small share of genuine art.

Clésinger.

The classic style is also cultivated by Philippe Henri Lemaire (born 1798), who executed the great relief of the Last Judgment (1826—1834), for the pediment of the Madeleine, a work which, however, afforded proof of how little pure antique sculpture was adapted to the spirit of these Christian tasks. Moreover, this subject, which the Middle Ages, with their symbolic arrangement, could depict so excellently, and could gradate so perspectively, is opposed to the arrangement of a temple pediment, which unites on the same plane of surface the Judge of the World, the Angels and Saints, the Risen and the Condemned.

Lemaire.

Among those who have overcome the limits of a severe classic style, and have imparted to their works a fine feeling of Nature, purified by the study of the antique, François Rude (1785—1855), is one of the most excellent. His Brazen Mercury in the Louvre is full of spirited boldness; it is slender in figure and noble in its life-like form. In this work the mythological designation has but merely given occasion to display a youthful figure in free action. With his right hand grasping the wing attached to his right foot, which he has placed against the trunk of a tree, his left hand is raising aloft his wand. The same freshness of expression, only perhaps still more naïve and charming, is expressed in a marble statue in the same gallery of a young Neapolitan fisherman, who is playing with a tortoise. Excellent in idea also is the marble statue of the Maid of Orleans in the Gardens of the Luxembourg; listening with upraised head, she seems to be just hearing the supernatural call which declares to her her vocation. The attitude perhaps is somewhat too violently developed. Even this able master, however, falls into unpleasing exaggeration in the brazen statue of Marshal Ney, which is placed at the entrance to the Luxembourg Gardens. In this work he is as little free as most of his countrymen from that unavoidable tendency to exaggeration which renders dignified monumental sculpture of an historical kind so difficult to the French. Still more unsuccessful is Rude in the haut-relief in the Arc de l'Etoile, in which he depicts the marching out of the French in the year 1792 for the defence of

Rude.

the Republic. Apart from the confused crowding of the design, the massive figure of Bellona is represented hovering above the animated groups, with her ugly mouth opened wide as if shouting, and vehemently striding forwards in spite of her large wings, so that she looks exactly like an equestrian performer standing on two horses. Lastly, in the monument of the Publicist Godefroy Cavagnac (1847), in the cemetery of Montmartre, Rude has passed into the extreme naturalistic style in the outstretched bronze figure of the deceased, a step into which he was probably led by the example of the earlier French monuments. The body lies there in rude reality, the head with its wild rough hair thrown stiffly back, the arms and hands extended, the neck, breast, and shoulders bare. The rest of the body is covered by the grave cloth in large well-arranged masses. The execution, as is always the case in Rude's works, is very able.

Duret.

Still more directly, freshly, and pleasingly, François Joseph Duret adheres to an ideal conception of Nature. His Neapolitan Fisherman dancing the Tarantella (1833), now in the Luxembourg, is a masterpiece of fine and successfully given momentary action; the figure exhibits youthful elasticity and delicacy of form, and the work is admirable also as a perfect production of bronze casting. No less excellent is the Improvising Vinedresser in the same place (1839). Amongst the great number of other sculptors in this style I will only mention François Jouffroy, with his graceful statue of a young maiden imparting her first secret to Venus (1839); Pradier's pupils, Charles Simart (Orestes) and Etex (two of the reliefs in the Arc de l'Etoile), A. Ottin (a marble statue feelingly conceived of Petrarca's Laura, in the Gardens of the Luxembourg), Denis Foyatier (Spartacus), and Courtet (a voluptuous bacchanalian group of a Faun and a Centaur), and lastly, Jules Cavelier, with his Penelope (1849), and Rude's talented pupil, Carpeaux, who evidences fine feeling for Nature in his genre figures and portrait busts. From the rich decoration which Paris is ever receiving in its public squares and gardens, (Tuileries and Luxembourg) in its fountains (in the Place de la Concorde, Fontaines de S. Sulpice, and de S. Michel, in the Place Louvois), and in its new buildings (the, for the most part, unsuccessful statues and reliefs in the new Louvre and opera house), ideal sculpture acquires an unlimited sphere of action; but the works produced lapse, at the same time, too much into an external decorative character.

Other Masters of a similar style.

David of Angers.

By the side of these massive productions of ideal sculpture the exclusively realistic tendency decidedly recedes, although it possesses one of the boldest and most gifted champions in Pierre Jean David of Angers (1793—1856). This important and unwearying artist started, like his contemporaries, with the study of the antique; but he

early freed himself from dependence on a rule of form so conventionally handled by his countrymen, and embraced a thoroughly naturalistic style, in aiming after which he constantly fell into bald realism, and into an embodiment of casual and even often of low reality. His Philopœmen in the Louvre drawing an arrow from his thigh exhibits in its bold attitude the accurate expression of a vigorous naturalism. When David (in 1837) designed the large relief for the pediment of the Pantheon, the contrast of his work to the antique style then prevailing in Paris was strikingly evident. The composition illustrated the inscription on the proud building: "Aux grands hommes la patrie reconnaissante." In the centre is the serious figure of the Fatherland in severely antique drapery; on both sides great men, the heroes of mind and sword, among them General Bonaparte, who is hastily advancing amid the gloomy warriors of the Republic, to gain one of the extended wreaths of victory. The realistic variety of the groups in the boldly-treated costumes of the period and the picturesque freedom of the arrangement prevent any really plastic effect, and, in spite of the spirit and characteristic life displayed, we cannot forget that the irrefragable and fundamental laws of architectural plastic decoration are here wantonly and unpleasingly trifled with.

It may be readily supposed that David, from the bias of his taste, must be specially important whenever he is called upon to represent individual life, and this is confirmed by a countless number of most spirited, life-like, and masterly portrait busts. The most famous men of modern times, Corneille, Racine, Fénélon, Montesquieu, Lafayette, Cuvier, Alexander von Humboldt, Goethe, Schelling, Rauch, Tieck, and many others, are represented by David in statues and busts in such a manner that we perceive the mental sympathies of the excellent master in the fresh life of his conceptions. David was less successful when employed in executing monumental works of this kind. It is true such works never fail in excellence of speaking resemblance and life-like naturalness; but as the master disdained to moderate his naturalism by the laws of true plastic art, these statues lack the element which could raise them from the sphere of ordinary reality into the realm of permanence and general availability. We can the more easily understand that he fell into such errors, as displayed in the statue of the great Condé (now in front of the Palace of Versailles), whom he represented at the moment that he is throwing his general's baton into the enemy's trenches, in order to regain it by contest, as even more strict adherents to style among his countrymen, did not on such occasions escape the national tendency to the effective expression of a momentary act. Still his Guttenberg memorial in Strasburg is far happier in this point, and may be designated on the whole as one of his most successful monumental works.

We cannot here forbear the remark that it seems strikingly difficult to the French, if not impossible, to produce a genuine historical monumental work of sculpture. Does this arise from the fact that they so unreadily preserve moderation, and but too easily fall into extremes? Or that it is not given them to appreciate the calm greatness of an important character; but that they make the standard of appreciation an attractive and dazzling exterior, perhaps even theatrical and exaggerated? Or are the causes for this to be sought for still more deeply, in the bias of their whole political life, which affords no path of reality to the free individual, but subjects all, without distinction, to the same compulsory laws?

Although David formed a numerous school and exercised great influence on his contemporaries, we cannot speak of any true followers of his style. Yet one other great master, at any rate, shines forth with the same naturalistic tendency, namely, the animal sculptor, A. L. Barye, who depicted animal life with a fineness and accuracy of observation, unequalled by any other artist in the same branch of art.

Sculpture among other nations.

Simultaneous with the Germans and French, the other nations are so inferior in the plastic works of the present time that a consideration of the various local productions seems scarcely necessary for a general historical survey. It is true there is no lack of artists nor of commissions, but a more lasting influence, and more successful results are nowhere to be perceived. Belgium is predominantly dependent on French influence, and from its happy national elevation painting alone, its favourite art, has enjoyed the vigorous revival which has been in no wise shared by sculpture. It is true monuments are there also erected to great men, but the indications of a genuinely historical and monumental sculpture are still more scanty than in France. Even the lauded Wilhelm Geefs, in his monument of Rubens at Antwerp, and in that of Grétry at Liège, has been unable to produce truly life-like forms. In purely genre-like representations he has succeeded better than his art contemporaries, Fraikin, in his marble statue of the Captive Cupid, Simonis, and others. Geerts has shown himself a reviver of mediæval wood carving in his masterly choir-stalls in the cathedral of Antwerp.

Belgium.

In England, where historical and political feeling are so highly developed, we should expect, above all, an important monumental art. But just as little as the English have taste and talent for higher historical painting, have they been able to develop an important plastic art. There is no lack of monuments of their great men; but they are throughout so unsuccessful, so devoid of style, yet at the same time so completely without any vigorous conception of Nature, that we are inclined to doubt if they possess any higher plastic talent. We have only to

England.

look at the insignificant figure of Wellington, who on his slender and elegant charger is galloping over the Triumphal Arch, Constitution Hill, in order to conceive what is possible within the limits of monumental plastic art in this country. This feeling is historically confirmed when we call to mind that, as early as the thirteenth century, touches of genre-like conception insinuated themselves into their monumental statues, and that this was speedily followed by an insipid realism, which was only occasionally supplanted by continental influences. On the other hand, a certain talent for genre sculpture cannot be denied to the English artists of the present day, but even here there is less of fresh natural life than of sickly sentimentality. Nowhere has Canova's spirit exercised such striking and lasting influence as in England. By far the noblest and most distinguished of the English sculptors is Gibson (1791—1866) who lived in Rome, and, strictly speaking, may be numbered in the Roman school. In portrait sculpture, Francis Chantrey (1839) is especially esteemed. Among other sculptors of repute we may mention R. Wyatt, Macdowell, Macdonald, Campbell, the two Westmacotts, and Marshall.

Italy.

More than elsewhere until recently in Italy, plastic art lived in the past, by the greatness of which it evidently felt itself depressed. For a long time the destiny of this unutterably blest and unutterably unfortunate land has rendered impossible all fresher advance of artistic life. Only when its political revival is truly accomplished can new results be expected also from art. Plastic art has not essentially risen above that which Canova produced. It is true, that higher chaste purity of form, introduced by Thorwaldsen, has found a worthy representative in Tenerani (1798—1869), but even his works do not rise above the effect of a conventional conception, executed in a noble style with masterly technical skill. This perfection of technical execution, however, which for centuries has belonged to Italy, and which brings a number of works designed in other lands to be completed by Italian sculptors, has a decided effect upon the character of Italian productions. For not unfrequently delicacy of workmanship displays itself in those transparently veiled figures which we have noticed before, such as the "Vestal Virgin" by the Milanese Monti. Others, as Fraccaroli in his Achilles struck by the Arrow, endeavour to animate the usual antique conception by the violent expression of passion, or to obtain scenes of powerful effect from antique subjects, after the occasional example of Canova, as the Florentine Bartolini (1777—1850) has done in his Pyrrhus, who is depicted hurling Astyanax over the Walls of Troy, or Pio Fedi in his Rape of Polyxena, which is placed in the Loggia de' Lanzi, at Florence.* Works of a more graceful kind have been produced by Carlo Finelli, of Carrara, by

* *See* illustration in the *Zeitschr. für bildende Kunst. Jahrg.* ii.

Magni, Demi, and Bienaimé, and the Milanese Vela has executed an expressive marble statue of Napoleon, dying at St. Helena.

Dupré.

A revival of Italian sculpture, which Bartolini aimed at without achieving it, only began with Giovanni Dupré of Siena (born .1817). In his dead figure of Abel he freed himself from the fetters of academical conventionality, and in his Cain he even displayed a naturalism which is almost repulsive, and certainly may easily lead sculpture again into erroneous paths. Among his noblest figures, on the other hand, is Sappho, which he executed in 1857, depicting her absorbed in profound melancholy, seated on a rock against which her lyre, which is perhaps somewhat too gracefully designed, is resting. How much, however, the artist, like all the modern sculptors of Italy, is deficient in the feeling of architectural style is proved by his utterly unsuccessful monument of a Countess Ferrari-Corbelli in S. Lorenzo in Florence. Somewhat better is the relief on the main portal of S. Croce, which represents the Triumph of the Cross. Lastly, in his Pietà, on which he was engaged till 1865 for the cemetery of the Misericordia in Siena, the dead figure of Christ is one of the most expressive forms produced by the religious art of the present day, and only in the attitude of the Madonna, whose head is full of deep feeling, is there anything to be desired. (Fig. 377).

Thus even in this gifted and aspiring artist there is still generally a certain breach apparent between idea and execution, and his naturalism is not yet able completely to harmonize with the laws of plastic art. How much, however, Italian art requires a revival, and how universally this requirement is felt, is evidenced by artists such as the early deceased Bastianini of Fiesole (died 1868) whose terracotta bust of Benivieni in the Louvre exhibits such masterly power in the style of the great Florentine of the fifteenth century that the greatest judges in Paris designated the work as an old one. Any one, however, who has seen in Florence the other works of Bastianini, especially the bust of Savonarola in the Museum of San Marco, will have no doubt of its origin, and will only lament that such a genius should have been checked in its further development by a premature death.

Roman School.

Lastly, to the Roman school, formed by Canova and Thorwaldsen, a number of sculptors of different nations belong, who have found a second home in Rome, and, in adherence to strict idealism, have their common shibboleth in the laws prescribed by the antique. We have already mentioned the English Gibson who belongs to this number. Among the Germans the most important is perhaps Martin Wagner (1773–1858) of Bavaria, who, by order of King Ludwig, executed the plastic ornament for the Arch of Triumph at Munich, and the large

Fig. 377. Pietà. Marble Group by Giovanni Dupré.

frieze of the Migration of Nations for the Walhalla. Also the thoughtful Karl Steinhäuser of Bremen, who passed from a strictly classic style to the representation of Christian subjects (Madonna, Ansgarius), and also to that of generally poetic figures, such as Mignon, the Violin Player and others; besides the early deceased Rudolf Schadow, the extremely productive Emil Wolf, Joseph Kopf, distinguished by his finely conceived portraits and ideal figures (two marble chimney pieces for Queen Olga of Würtemberg in the palace at Stuttgart), E. Cauer, of Creuznach with his charming feeling, the Dutchman Matthias Kessels (1784—1838), and others.

Retrospective View.

If, in conclusion, we cast back a glance upon the period we have just considered, the pleasing fact forces itself upon us that sculpture had made steady progress ever since the appearance of Canova up to the present day. If, moreover, we compare its productions with the contemporary ones of its more popular sister art, painting, we can scarcely doubt that we are again standing at one of those epochs in which sculpture has made a remarkable step in advance of painting. For in spite of the fact that the greater mass of works and the more important tasks are assigned to the latter, it is scarcely able to produce such perfect and standard results as sculpture presents, and it suffers still, both from a preponderance of naturalistic bias, and from a want of able technical execution. Hence it is that the necessary condition of all artistic work, masterly technical skill, is considered on the one side as superfluous and even unworthy, and on the other already as an artistic production. On the other hand, that which frequently constitutes in painting still a subject of strange dispute is in sculpture a matter of course. And in this sense we may say it is happy for sculpture that it is not the favourite art of the day. Whatever general favour it understood to win, has been obtained from an antagonistic age. For we must not neglect to bear in mind that also in other respects the plastic art of the present day does not rest on a bed of roses. How easy was it for the Greek sculptor to fill his imagination with the purest forms; even against his will he could not have prevented himself from receiving the impression of perfectly beautiful and harmonious images! The sculptor also of the thirteenth century in this was equally happily placed, and even the masters of the fifteenth and sixteenth centuries could receive from all that surrounded them at any rate characteristic and life-like impressions. How is it with the artists of the present day? Even if the whole external appearance of our own day were improved, if our costume were not as unnatural as it is

Hindrances of Plastic Art.

tasteless, if even our women were not so monstrously laced up and inflated, and our men not so soberly wrapped up as they are,—still the constant change of fashion prevents the eye from receiving calm impressions. Through how many changes has this most whimsical and modern of all goddesses passed since the time of Canova, and with what new surprises does she greet us every day! Sculpture can indeed accustom itself to the most unfavourable attire and can obtain a certain plastic charm from even the most antagonistic form; but when the eye is continually disturbed in its view of that which it has to conceive as the normal condition of the human figure; when it has to become accustomed sometimes to mathematically cold parallel figures, and sometimes to moving monstrous bells as the accepted form of the human appearance, it loses repose and the necessary certainty in this kaleidoscopic change of form. We justly desire at the present day that the celebrated men of our history, that our poets, thinkers, and liberators, should be represented before us in the bodily form in which they have moved among us, and not in an antique disguise; but we forget that we render this task infinitely difficult by our fashionable love of change.

Value of Antique Study.

In considering all this, the necessity for the continued study of antique works for our sculpture is plainly apparent. For the further the external forms of an age have declined in human beauty, and have lapsed into barbarism—and we are thorough barbarians in this respect—all the more necessity is there to strengthen the endangered sense of the beautiful, and to elevate it by the creations of an epoch which imparted such a permanent stamp to everything which it produced. And even the last trace of danger, which once may have lain in such studies, is now vanished. For who, by learned studies from the antique, could produce at the present day the impression of his own artistic creations! We make the same experience so frequently on the stage, where even the most spirited reconstructions of antique material awaken no longer a free and hearty interest. Our art must be thoroughly national; that is, not in the narrow political intentional sense, so often imputed to it, but in the one true signification that its creations must spring from the soil of our own intellectual life. If we hold fast to this basis, even in the allegorical and symbolic accessories, whose assistance sculpture cannot disdain, so far as it does not exchange its concise and suitable mode of expression into loquacious picturesqueness, many a touch will be endowed with inner life so that it will not produce the effect of coldness and strangeness, but will appear immediately and closely in affinity with us. Who does not at once understand the symbol of the dying lion on the monument at Lucerne? Who could have expressed the idea more simply and thrillingly? And many things we could mention of a similar kind, both from the works of Thorwaldsen and Rauch, also from those of their kindred followers.

Naturalism.

We need scarcely mention here that the study of the antique produces a purifying and animating influence in those genre works which aim at the simple representation of graceful Nature. We must not, indeed, forget the one fact that the antique forms a sure curb to every kind of exaggeration and of advance into what is voluptuously sensual, once we have irrevocably made the chaste creations of Greek art our own. But even that branch of plastic art which seems most remote from these limits, namely, the delineation of individual life, needs a strong current of the antique sense of the beautiful, to keep it safe from the impending dangers of one-sided characterization and low realistic delineation. The more surely these creations awaken the liveliest sympathy of the people, the more important it is to give them a worthy style. He who would see, how that nothing is sacrificed of the exact expression of individual life, and yet that the whole work is imbued with that grandeur of conception drawn ever anew from the ancients, and which aims at separating the essential and permanent qualities from the confused mass, and at producing a characteristic portrait, has only to examine the works of Rauch and Rietschel.

Ideal Art.

Having concluded our survey of the material afforded to sculpture at the present day, let us ask in conclusion, is it not given to our age to produce a genuine ideal art, and thus to afford expression to the highest and most enduring idea? Is our age so poor in idea, or are its ideas of so refractory a nature, that they shun plastic glorification? Certainly not. It is true we see nations in the present day in a state of violent struggle, the object of which is to break asunder the burdensome chains of past ages which fetter a free development worthy of man, and to remove from the vigorously advancing life of the present the corrupt remains of past stages of civilization which are regarded as alone capable of life, because a perverted policy chooses to make these decaying beams the supports of the wavering edifice of the State. These contests will be brought to an end, and who doubts that the nations will be victorious? When once, however, those free constitutions, the ideal of all modern effort, are formed, in which mankind can again establish itself at ease after long unrest and discomfort, and can advance in continuous improvement, then art will again witness a period of true and noble prosperity. The monuments which we now raise to our great men will then be followed by wholly otherwise ones.

Religious Sculpture.

But religious art also, in an eminent sense an ideal art, will then experience a new and great revival. That she is now prostrate, is not so much the fault of the irreligiousness of the age, as of the hostility which the representatives of the specific church entertain towards the efforts after freedom, and of the hateful exclusiveness with which the supporters of the various parties assume to themselves the rights of

hereditary holders of the one true Christianity. If the church finds her own freedom in the free state of the future, if she regains her frequently forfeited dignity by no longer mingling in the secular sphere of the State, then it will be shown that the age has not become an irreligious one. The present is too intricate, it has learned far too much of the workings and doings of history and of the Christian spirit in history, for its religious feeling to be satisfied with empty dogmatic framework, and with hollow ecclesiastical forms. It asks for living bread, and no longer for stones. Any one who at the present day points to the moral value of Christianity as the only true creative element in the religion of the world, is met with the derisive term of "Rationalism." Let it be; nevertheless in that moral power lies the one prime mover of Christ's teaching. And this is certain; so soon as this is acknowledged and generally received, we shall again have a common Christian feeling uninjured by manifold ecclesiastical forms, in which incidentally the religious feeling of individuals or of nations may clothe itself. From such a common feeling alone can a genuinely religious art be produced Until then we shall at the most have only an art of an ecclesiastical tendency' Then, however, truly religious works of the deepest Christian value, such as Rietschel's Pietà, will no longer be isolated productions.

THE END.

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on 17 May, 2019